

# Boulder

Magazine

1978  
APRIL  
MAY  
ONE DOLLAR

**Denver Cinema  
Takes Off  
WHERE'S  
BOULDER?**

**COLORADO  
CARIBOUS  
What You  
Don't Hear**

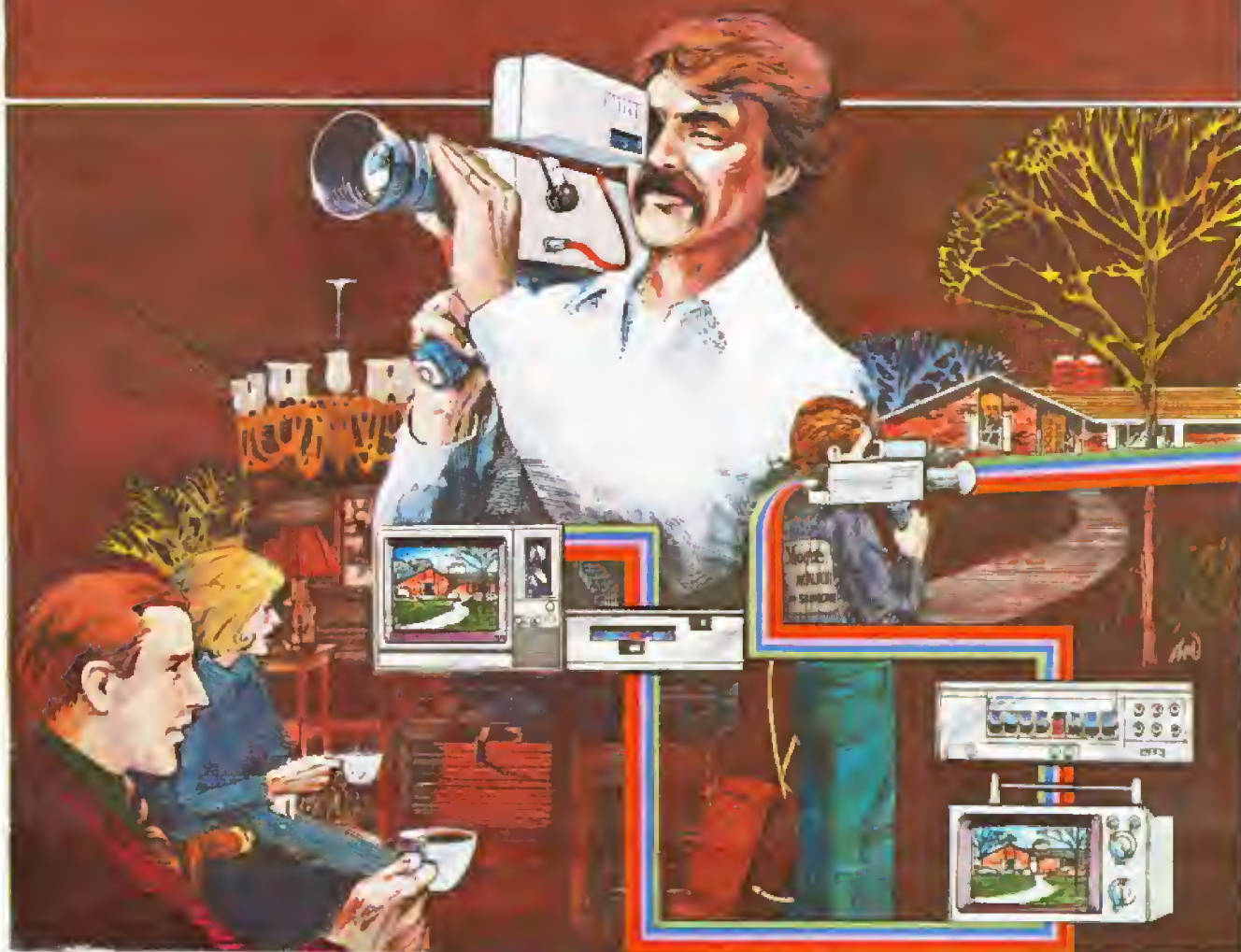


**WHAT  
MAKES  
BOULDER  
RUN?  
Jogging the  
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**Exclusive Interview: The Sorcerer's Apprentice  
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# Boulder Magazine

April-May 1978

Vol. 1, No. 3

OUR COVER: Lauren Hutton from Altman's new film, *A Wedding*, see page 26 (photo by Don Smetzer).

Boulder Magazine would like to take this opportunity to encourage professional freelance writers, photographers, and illustrators to submit their work for consideration. Initial contact may be made by calling 449-8940, or sending résumés, tear sheets, or other material to Boulder Magazine, c/o Managing Editor, Jim Burbank, P.O.B. 2038, 727 1/2 Walnut St., Boulder, Co. 80306. To insure proper return a stamped, self-addressed envelope should be enclosed. Subsequent appointments will be made on the basis of quality and suitability of material.

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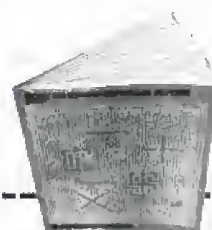


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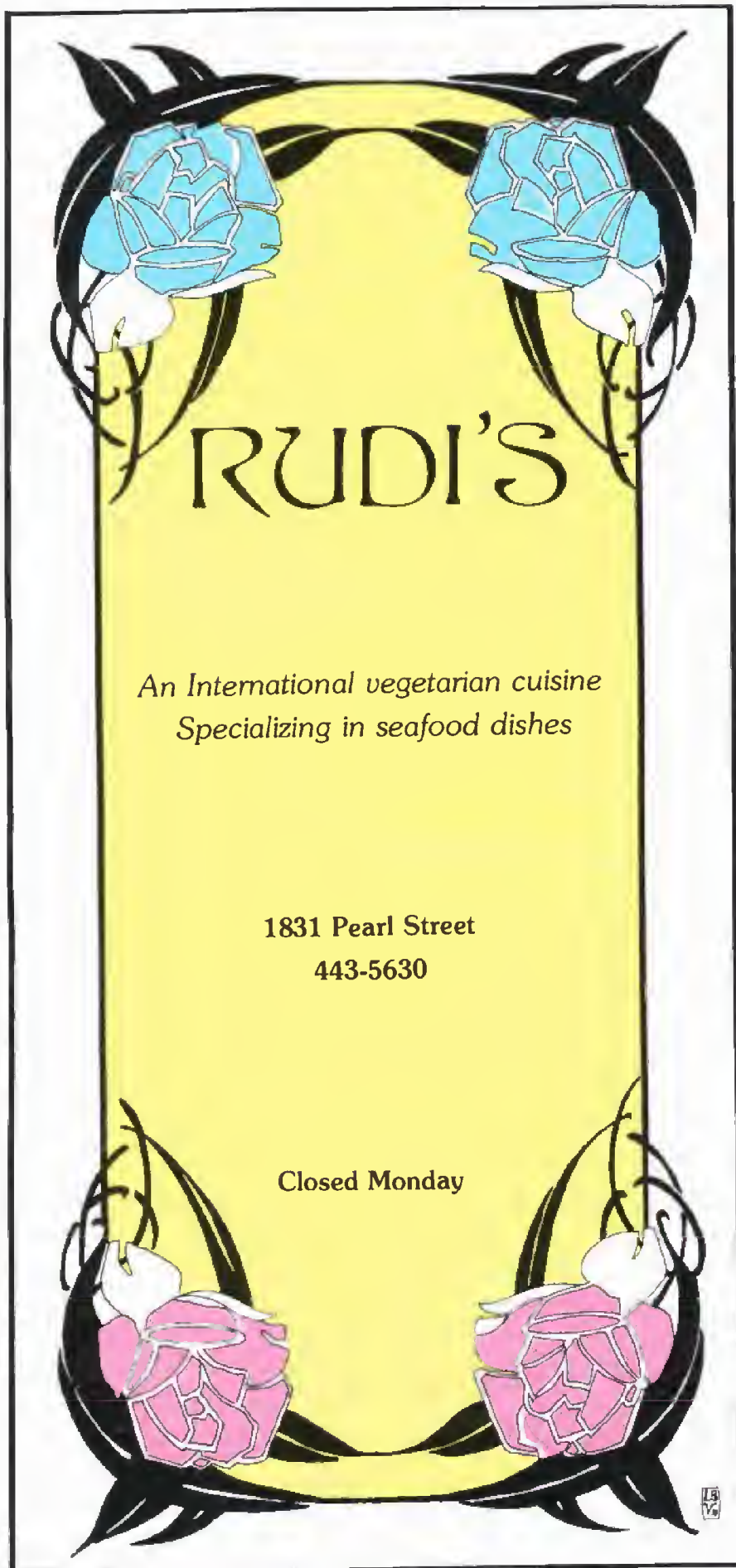
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# Mail


Editor

In regard to the story Boulder Future Shock which appeared in your February-March issue, I would like to clarify one point. While the change that Boulder has gone through in recent years has indeed been great, I want to say that the town has been wonderful to me and my family, and also I have never seriously considered moving from here. Gardner Furniture Upholstering has experienced success, and the town itself has been a warm and friendly place to live over the years. Of all the places I have been to, and I have been to many, Boulder is still tops.

George Gardner

We wish to thank longtime Boulder resident George Gardner for his response. While our reporter gave an accurate account of Mr. Gardner's comments and criticisms, we're glad to include these positive remarks in order to round out our coverage.

Clothing designed by Alexander Jullan was supplied for our February-March fashion column by Livoni's of Boulder. We apologize for omitting this information.



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# THE BROKER

by Sharon Niederman

## Service and Decor

Looking back on dinner at the Broker Inn, it's not the food you remember. What remains of the evening is the memory of quiet, posh surroundings and perfect service. The Broker cuisine suggests an attempt to appeal to general taste—the collective tastebuds of skiers, lawyers, businesspeople, CU students, parents of CU students, and Aunt Martha on her birthday. While the food most certainly does not show lack of care, it seems prepared for the diner who is best pleased with meat, covered with sweet gravy, and potatoes, baked and topped with sour cream; who believes he has dined well when he walks away fully-stuffed, palate unaccosted by the unfamiliar.

You could take anyone to the Broker Inn; no occasion would prove unsuitable for dinner there. The oak-paneled walls, stained glass fixtures and muted lighting create the atmosphere of "the club" which men are always going off to in British movies. The overstuffed, secluded booths and the tables in cozy nooks give one the feeling of intimacy, despite the large size of the restaurant. Altogether, the resulting privacy and comfort make the Broker Inn the ideal backdrop for business deals, big and small; entertaining the folks from out of town, and first dates. Here's where you get the chance to relax and talk—this could be the moment you've been waiting for.

All that can be said for the service is that it is faultless. The careful attention shown the patrons here is what you expect when you dine out, but so rarely receive. Your needs are antici-

pated, but your conversation is never interrupted. You feel almost as if you were attended by the invisible hands which play such an important role in surrealist films.

The menu, fairly standard, ranges in price from approximately \$8.00 to \$13.00. When you consider that your meal consists of salad, hot rolls, baked potato, beverage and dessert—as well as the deservedly famous shrimp bowl—these prices are quite reasonable. Selections are weighted on the beef side—New York steak, prime rib, tournedos, London broil, and the specialty of the house, beef wellington, filet encased in puff pastry. Sorry, the effect of mine was ruined by the impact of the heavy mushroom gravy (sauce bordelaise) which covered all. The steak was, however, grilled to a perfect medium rare.

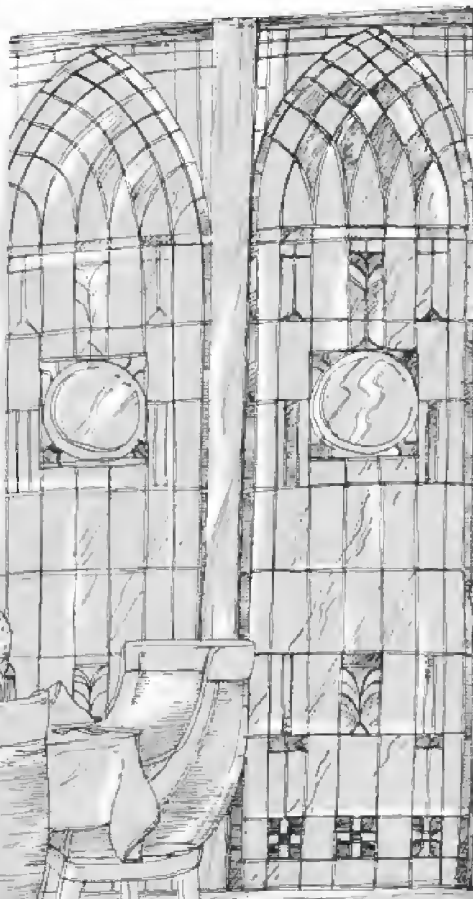
On the lighter side, there is rock cornish hen, trout, crab legs and roast duckling, which was crisp and delightful, but arrived accompanied by a sauce which could have passed for warmed-over canned pie cherries. The wellington also comes in seafood and vegetarian versions. The most interesting dish seemed to be the veal oscar, a scallop baked with crab, asparagus and bernaïse sauce. The seafood cote d'azur, in wine sauce, also sounds appealing.

The accompaniments were carefully prepared and served. The shrimp were icy and fresh, the salad crisp and well-chilled, with an excellent house dressing, and the coffee was quite good. Dessert arrived in the form of a distinctively too sweet cheesecake.

The Broker Inn serves a good stock of imported beer, and whatever sort of wine you might care for. Something was missing from my bloody mary—I think it was the vodka. Anyone might tend to feel that \$1.75 for a bland tomato juice is a bit high, even with the celery stalk included.

Although the Broker Inn is part of a chain, it successfully avoids the insults and assaults of a big operation—the rushing, crowding, and eagerness to take your money without offering anything in return which characterize so many. This restaurant knows the popular taste and caters to it beautifully. The attention to detail is the result of superb management.

Located at the back of the Basemar Shopping Center, the Broker Inn is open every day, for lunch and dinner, and Sunday for brunch. Happy hour is from 4-6 and 10-11.





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# SOCIAL LIGHTS

Boulder Dinner Theatre, 55th and Arapahoe, 449-6000 for information, reservations and group rates.

- ending Apr. 2, "Jesus Christ Superstar": The hit rock musical, directed by Ross Haley.
- Apr. 5-May 21, "Man of La Mancha": The musical including the popular theme song "The Impossible Dream," directed by Ross Haley.

Dinner, show, tax and tip come as a single package for \$13.86 Friday and Saturday evenings, and \$10.67 Sunday, Tuesday, Wednesday, and Thursday. Closed Monday. Sunday open at 4:15 p.m. Dinner served until 5:30 p.m. Showtime at 6 p.m. All other nights open at 6:15. Dinner served until 7:30. Showtime at 8 p.m.

University Theater, University of Colorado campus, 492-8181 for information and reservations.

- Apr. 14-16, 21-23, "The House of Bernarda Alba": This drama by Garcia Lorca details a mother's struggle to hold her family together. Set in Spain and directed by Lee Potts.
- May 5-7, "Spring Dance Concert": Student-Faculty choreographed special production.

Curtain at 8 p.m. Shows run Friday, Saturday and Sunday. \$3.00 student admission. \$3.50 for regular admission.

Dickens Opera House, 308 Main St., Longmont, 80501, 1-772-8474 for information and reservations.

- ending Apr. 16, "With All Due Respect": Written and directed by Boulderite Terry M. Dodd, this play deals with a Nebraska brother and sister who return home for their mother's funeral.

- Apr. 21-May 28, "Peg O' My Heart": an old play rewritten with music added by Dick and Sandy Sharp, owners of the Dickens Opera House, directed by the co-authors.

Friday-Saturday, dinner at 6:30. Show at 8:30. Sunday dinner at 5:30. Show at 7:30.

Dionysos Theatre Restaurant, Base Mar Shopping Center, 499-9300 for information and reservations.

- Apr. 19-May 18, "Miss Julie": August Strindberg's well known drama directed by Dimitri Ballas.

Dinner optional. Showtime 8:30 p.m. Call for ticket and scheduling specifics.

Nomad Theater, 1410 Quince, 443-7510 for information and reservations.

- Apr. 21-May 13 "A Little Night Music": The musical comedy directed by Jim Nichols and Jean Hodges.
- Apr. 27, "A Little Night Music": special benefit performance.

Show runs Thursday-Saturday 8:30 p.m. Sunday open 7:30 p.m. Tickets priced at \$3.50.

Stage Door Theater, 1638 Pearl St., 449-8040 for information and reservations. Entrance on alley.

- ending Apr. 15, "The Box" and "Being of Sound Mind": Two musical offerings by Charles Eakin.
- Apr. 21-May 27, "Shadow of a Gunman": Sean O'Casey's gripping drama focuses on the Irish Revolution.

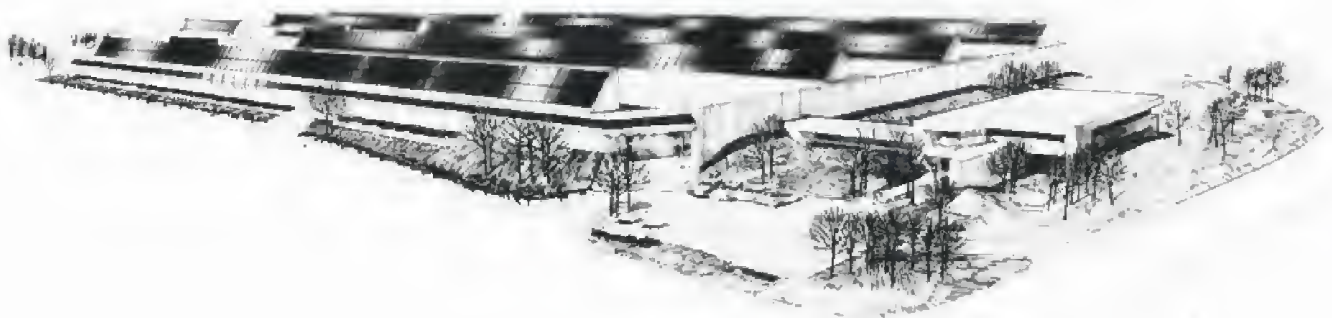
Performances at 8:30 Thursday, Friday, and Saturday. Showtime 7:30 Sunday evening. \$4.00 per ticket.

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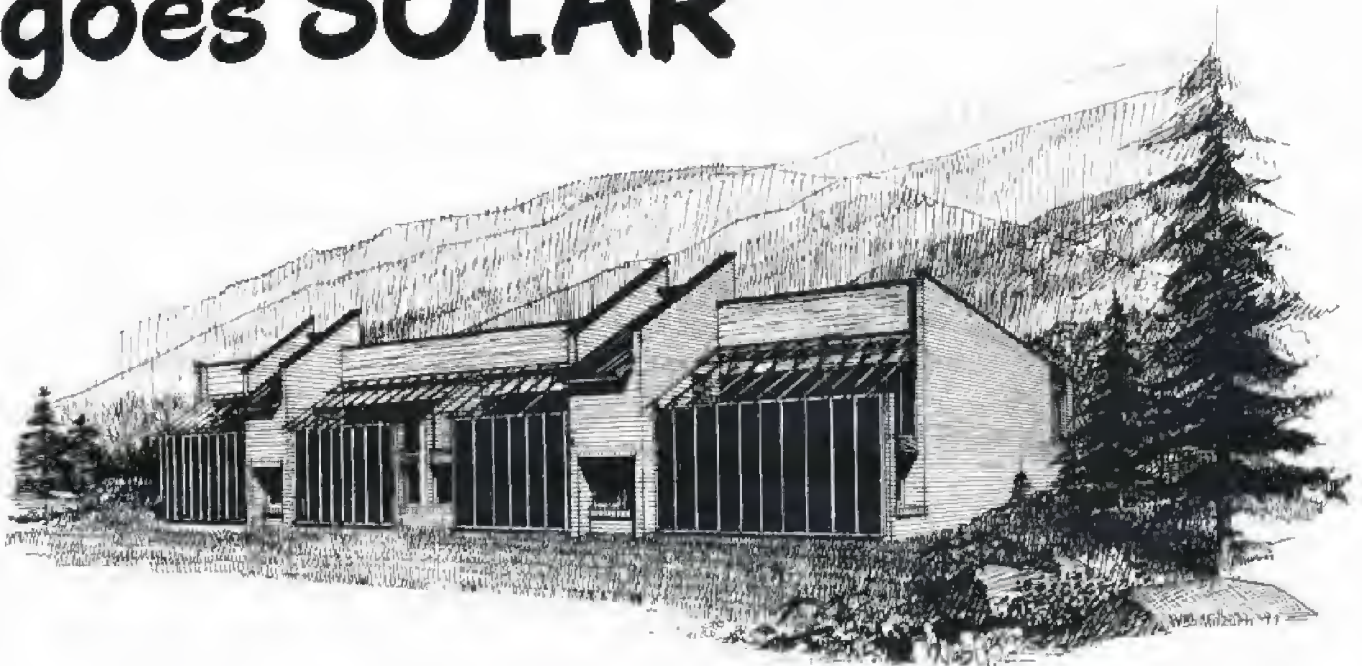
1638 Pearl Street

**RESERVATIONS  
449-8040**



art courtesy of RTD

# BOULDER goes SOLAR



by Joslyn Green

art by William Milburn,  
courtesy Community Architects

A car with black vinyl seats and closed windows, parked in the sun on a mild spring day, functions somewhat like a solar collector. Transparent material, your car window, for instance transmits the sun's energy to interior surfaces. Especially when these surfaces are dark, they absorb, store and eventually reradiate energy back into the atmosphere. If your windows are rolled up, the cab of your car retains some of this energy in the form of heat.

Anyone burned while reaching in haste for the steering wheel may take comfort in this knowledge of the so called "greenhouse effect," because using this principle in architectural design offers many advantages to those concerned with today's rising energy costs.

A building thoroughly insulated, with few or no windows on the sunless north, double glazing on all other windows, airlock entries, and adapted to solar energy increases long-run savings and efficiency.

Landscaping, positioning a building on-site to take best advantage of the sun's radiant energy, and the "thermal mass" of materials used to store that energy suggest the complexity which solar design must take into account. Even planting deciduous trees and bushes on a western exposure, providing summer shade and winter exposure to sunlight affects the overall performance of solar collectors. Placing buildings all or partially underground enhances structural insulation capacity, and coupled with the use of solar collectors provides a

unique solution to the problem of heat loss and increased efficiency.

---

*"If anyone tells you he owns the patent on a cheap little model that will eliminate your heating bills, better take a second look."*

---

Systems utilized in building design to collect solar energy rely on the diffuse nature of sunlight and operate on simple principles. If glass allows radiation to penetrate a sealed enclosure, but prevents re-radiation back into the atmosphere, and a black surface increases the absorption of radiant energy, then combine these ideas, using air or water as a storage





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medium, and you have the basic solar collector, a large flat box that may cover half the square area of your roof.

If anyone tells you he owns the patent on an unbelievably cheap little model that will occupy a square foot of your roof or backyard and virtually eliminate your heating bills, better take a second look. Remodeling or retrofitting your home to accommodate solar collection, or constructing a new house with solar capacity involves all the factors previously mentioned and large initial expenditure.



Active systems use fans, pumps and piping to move the water or air to and from a storage area where heat may be conserved or dispersed. Passive systems lack this capacity. The systems that expend some energy in running auxiliary equipment add to short and long term cost. Relatively low energy efficiency gained from a solar collector must equal or exceed the energy you put in to develop the system, and remember to take into account all the hidden costs like insulation, landscaping and so forth.

***"Keep in mind all the money you would have spent on utility bills . . ."***

Keep in mind all the money you would have spent on utility bills, compare this to your cost for solar adaptation and the initial expense begins to look attractive. The break even point may be years away, but a little knowledge can go a long way in saving you time and money at the outset.

Fortunately the growing number of experts in Boulder reflect increasing local interest in alternative energy and ever developing sophistication within the field. The government's decision to locate a national Solar Energy Research Institute in nearby Golden underscores the important part Colorado is beginning to play on the expanding national energy scene.

Dozens of architects, engineers, builders, manufacturers, retailers, and



sales representatives actively pursue the alternative energy market here in Boulder. A look at three architectural firms gives an idea of varying local approaches to the solution of solar energy problems.

Characterizing themselves as architects, environmentalists, and visionaries, the members of a young firm called Joint Venture Inc., obtained a government grant to research and write a publication subsequently titled **HERE COMES THE SUN.**

If funds from the Department of Energy come through for Joint Venture, a quarter of a million dollars will help equip new Celestial Seasonings headquarters with energy systems including a greenhouse which will supply heat and also grow herbs.



*photo courtesy of  
Phlogiston Photographics*

In Kansas the firm is designing an underground house that will utilize interlocking heating, cooling and wastewater systems to reach the goal of near energy self sufficiency, and here in Boulder they continue to design energy efficient homes and plan to renovate and expand the old Action Electric Building on Pearl Street to accommodate solar heat for the Roling Institute.

Community Architects, Inc., headed by William Milburn, Jr., does not seek grants because the complications and costs of applying for funds can outweigh the benefits of receiving them. Also government spending may lower the costs of new energy systems artificially. CAI has worked instead to develop economically feasible systems without benefit of grants, the "Sunstruc" solar wall, for instance. Most solar collectors are mounted on roofs sloped for maximum collection efficiency. The "Sunstruc" system serves as a structural wall, a collection surface, a heat storage unit and distributor, that is considerably less expensive to build than standard roof mounted collectors.

CAI has also developed domed structures by spraying inflated balloons first with urethane foam insula-



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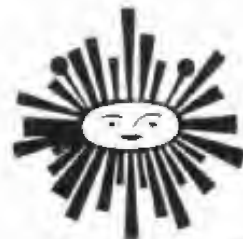
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engineering at work in the structure.  
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Corporation, a Boulder construction  
company that builds both residential  
and industrial domes and currently  
holds the patent to the system. The  
Boys' Club of Boulder dome at Folsom  
and Mapleton has proven the thermal  
efficiency of the system. With no  
heating system, the building has  
maintained temperatures between 50  
and 72 degrees.

Downing/Leach, Architects have  
taken a third approach, to bring  
existing technologies into the main-  
stream of mass housing. If pending  
grant applications succeed, the firm  
will design more than 150 solar-  
heated Colorado residencies by this  
fall. For example, Downing/Leach is  
designing Canyon Pointe for the city, a  
downtown project at 9th and Walnut  
that will incorporate 81 solar-heated  
housing units for the elderly.

One of the houses the firm is  
designing for the fifth phase of de-  
velopment at Wonderland Hill in  
north Boulder goes far beyond earlier  
projects as a total energy system  
incorporating solar collector panels  
and a greenhouse complete with  
cascading interior waterfalls and sod  
roof.



photo courtesy of  
Phlogiston Photographics

*"Builders, too, have taken a  
keen interest in solar energy."*

Builders, too, have taken a keen  
interest in solar energy. Boulder  
builder and deputy mayor Bob White,  
for example, claims for his Kinetics  
Construction Corporation the first



solar-heated multifamily housing in America, built on Pearl Street in 1975. Ralph Hofele of Parkside Construction hopes for a HUD grant to help him build homes at Heritage Meadows equipped with an energy system designed by CU physics professor Benno Klank.

Tony Seibert of the Hilton Harvest House has worked with architect Richard Goff to obtain a large DOE grant to build a solar powered hot water heating system that will supply an annual average of 76% of the hot water used in the Harvest House. Claiming he's "not all that altruistic," Seibert says he decided to use solar energy which will pay for itself, especially if natural gas prices go up as anticipated.

Boulder's main post office is scheduled for solar retrofitting this spring. Walnut Place, housing for the elderly at 19th and Walnut also has recently been retrofitted with solar collector panels. And CU plans to retrofit the Credit Union and possibly the Recreation Center. A massive collection system is planned for the new RTD bus storage facility on Arapahoe by architects Nixon, Brown, Brokaw and Bowen. 30,000 square feet of collector panel will keep more than 100 buses

warm at 40 degrees. Working spaces will be kept at 60 degrees, with 89% of the total heat supplied by a combined active/passive system.

### *"There's a lot happening . . ."*

There's a lot happening, as you can see, all of it impressive, but not limited strictly to architects and builders. Boulder also boasts its own energy systems and components manufacturer, Hyperion Inc., which produces solar collectors, both air and liquid types, and heat pumps. Hyperion ended its first year in December by producing 150 collectors a month, reports president Larry Brand, and the future looks bright. Bill Allen of Allenergy, local distributor of solar collectors manufactured by Grumman, has also had a good year, although he has found Boulder's interest in alternative energy higher than actual use.

Alternative Heating Systems, Inc. newly established at Palmer Gardens, has recently begun to manufacture its own solar collector. But since the company's formation three years ago by Gary and Jay Leger, its primary focus has been on selling energy

efficient airtight wood-burning stoves, like the Norwegian "Jøtul." Interest in the simplicity and efficiency of wood burning stoves is so high, that Alternative Heating now sells about 300 stoves a year.

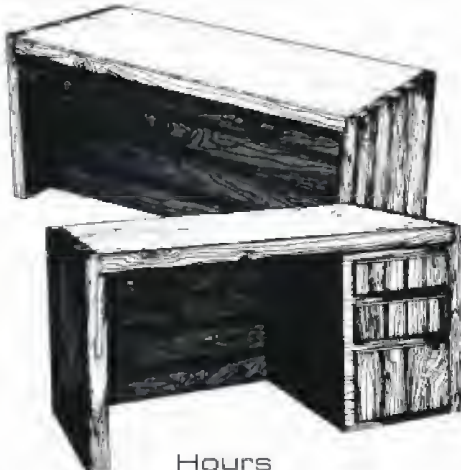
Tom Gaunt, manager of Buck Stoves, agrees that local interest in wood-burning stoves is on the rise. The Buck Stove, intriguingly enough, can both heat and cool. Impossible? Apparently not, if a forced air circulation system of baffles and a fan can waft coolth from milk cartons of ice as well as warmth from burning logs. The Housewarming, at 1928 6th Street, sells stoves, but it also sells hot tubs, not exactly an energy saving device, granted, but certainly marvelous on a cold night. In addition, Housewarming Development Corporation offers professional energy, engineering services and integrated heating systems to Boulderites.

If the array of choices you face in terms of doing something about your own use of energy seems a bit bewildering, and if you're mildly interested in exploring your energy options, you might want to start by reading through the "Checklist," set up to help you avoid the pitfalls. If you're more than mildly interested,

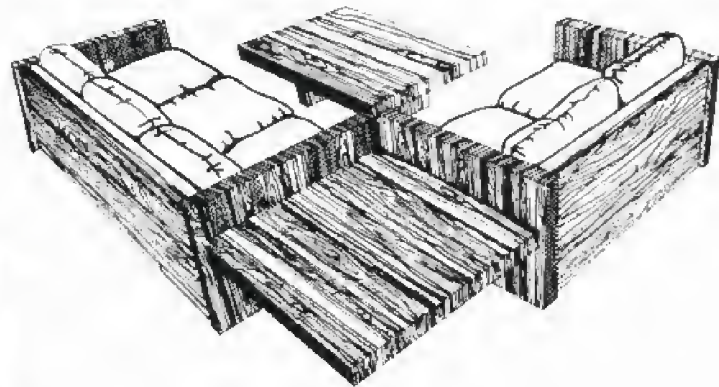
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# CONTEMPORARY COMFORT

you might want to take a Free School course.

Courses offered in the past, taught by Ski Milburn, Day Chapin, and Michael Kirkbride have included

"Enlightened Engineering," a more technical and mathematical approach, and "Solar Collectors and Lab," a hands-on approach that has involved actual construction of a solar

collector. But whatever you decide, it should be some consolation to know that so many people in Boulder are expending their professional energies to help you save energy.

If your interest in alternative energy is strong but fairly recent, and if you find the increasing variety of options rather confusing, use this checklist to help you make sensible decisions about what is right for you.

- Keep in mind that it is ALWAYS cheaper to save energy than to create it, no matter what the source. Before you do anything else, see how you can cut down your energy usage. Passive systems help you save impressive amounts of energy.

- Once you've cut your energy use to a minimum, find out what the energy needs of your home actually are. Hire an engineer to calculate heat loss, and if need be, consult an architect. Then you'll be in a position to evaluate whether or not a given system or piece of equipment can meet this need.

- Ask for test results for any collector you're interested in

buying. The National Bureau of Standards and ASHRAE (American Society of Heating, Refrigerating and Air Conditioning Engineers) have established objective criteria for evaluating collectors. Any manufacturer who wants to be taken seriously will have had these tests done.

- Collectors have no moving parts, which makes the quality of sealant used particularly important. If it's Elmer's Glue, don't buy. Good finish work, smooth edges, and extrusions rather than bent sheet metal do not tell the entire story. But collectors that look well designed are apt to be the result of valuable R & D work by a company concerned about offering its best and supporting its product.

- Ask about warranties, and don't take no for an answer. HUD requests that equipment used in the projects it funds have

a 10-year limited warranty.

- Request a cost-payback analysis. But, since competing products may have crossing efficiency and cost curves keep your own particular needs in mind. What one collector does best may not be what you need most, and expensive is not necessarily better.

- Energy systems may have components that must be compatible and integrated, not just randomly assembled.

- Try whenever possible to finance whatever energy package you choose as part of your overall mortgage. The difference between monthly payments on a 25-year mortgage for a \$50,000 house and the same house plus \$1700 of solar equipment to heat your hot water is relatively slight, and Boulder lenders are apparently amenable to the arrangement.

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# READY to RUN

## Jogging the Foothills

by Dean Barcus

If you have recently been captured by the fashionable idea of jogging, you should consider a few facts first. How is your pump and plumbing? (That's runner's jargon for your cardiovascular system.) It's a good idea to get a physical from your doctor. If you receive a clean bill of health, you're under way.

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### *"How is your pump and plumbing?"*

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Next, get out your old tennies. Don't run out in a moment of emotional enthusiasm and buy a \$30.00 pair of Nikes, or a \$70.00 warm-up suit. That will come soon enough.

Hunt up that old pair of gym shorts, the ones you use for underwear when everything else is in the laundry. Then drag out a sweatshirt, the one you wear to wash the car and mow the lawn.

That's all you need to get started—that is, if the weather cooperates. Sunny, clear, 75-80 degrees, and no wind. Don't count on that—it's spring! Boulder's mornings and late afternoons are cool. Always consider the wind chill factor on exposed flesh—cover up. A light stocking cap and gloves are a must. If it's cool and breezy, a windbreaker slipped on over your sweatshirt will give plenty of protection. Sweat pants or long underwear are necessary too. You can put them on under the gym shorts—it makes you look like a pro. Looking good has its importance too.

But you're not quite ready to go yet. You have to decide when and where you want to jog. Let's consider the former first. Usually your schedule determines that. Choose a time when you have at least one-half hour and if you pick the afternoon, remember, it still gets dark early. Wear something light-colored, or even better, one of those ugly reflecting orange hunting vests. That's so motorists can see you.

Next, where to run. If it's dark, choose a street that has some lights and little traffic. Run on the left side facing oncoming cars. This is so drivers can't slip up from behind, and it also allows you to respond to those who harass you.

There is one last thing to do: Warm up your body. Do some light stretching exercises; work on the calves, thighs, and back; be gentle. Don't force cold stiff muscles—always stretch them slowly.

The body twister is a good exercise to start with. Stand with your feet shoulder-width apart—knees straight and arms horizontal. Slowly twist your upper body to the right, then to the left. Do 15 or 20 of these.

Next, hip circles. Stand with your feet apart and hands on the hips. Now rotate them in a big circle like a hula dancer. Do 10 to 20 in one direction, then the same number in reverse.

The legs—you can sit down to do these. Sit with your legs out in front, straight and wide apart. Grab one leg with both hands near the ankle—then slowly bend over that leg, trying to touch your forehead to the knee. It's better to bend and hold than to "bounce." You should feel it stretch in the back of your thigh.

The calves are next. Stand facing a wall—feet approximately three feet from it. Place your hands shoulder high against the wall—keep your body rigid. Slowly bend the arms to allow your upper body to move forward. If you don't feel the stretch, move your feet back a bit.

And when you feel loose, finish up with a few jumping jacks. They're to get your heart rate up.

Now you're ready to go. Start off slowly, very slowly. Run with the heel-to-toe method; it's similar to walking. Your heel should strike the ground first, then "roll" forward and push off from the ball of the foot. Don't run on your toes; that method is for short fast sprints—it will burn up your energy too fast.

Your first time out, don't jog too far; a half mile is best but no more than a mile. Jog the 50-50 method—jog 50 yards, then walk briskly 50 yards. Continue this technique until you have covered the desired distance. As you get into better condition, increase the jogging distance and reduce the walking.

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### *"... don't be overeager in the beginning."*

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The minimum number of days per week is three, but don't be overeager in the beginning. You'll pay the price with sore muscles.

While jogging, concentrate on your stride. Be smooth, flow easy, don't bounce. The body is erect, head up, no excessive arm swing or body sway. It feels good when you are in good form.



In the beginning steps of jogging, proper breathing is important, but not as important as jogging itself. You should concentrate on your breathing, but not to the point that it detracts from the enjoyment. Keep in mind, a style that works for one person isn't always good for someone else.

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*"... a style that works for one person isn't always good for someone else."*

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Here's what seems to work for me. First, run with your mouth open. Breathing only through the nose doesn't allow enough oxygen to get to the lungs. An exception could be jogging in very cold weather. If cold air hurts your lungs, cover your face with a wool scarf, or buy a mask made for that purpose, although they tend to "plaster" up against your mouth when they get wet.

Think of your breathing as a rhythm. My entire breathing rhythm is completed in about four running steps. Remember this fits my style—even this changes as speed and terrain change.

Start a contraction of the stomach muscles in the abdomen. In succession bring the contraction continuously up. This sequence is the inhaling phase. Fill your lungs—don't shallow breathe. Exhale. Empty them completely. At the same time "push" the abdominal contraction back down—this completes the cycle. With practice this rhythmic form becomes automatic. Experiment with different breathing techniques—other runners can give you ideas.

When you have finished your jog, don't stop and sit down. Allow your cardiovascular to slow down gradually. Walk at least three minutes to help the heart return to normal. You can do this by walking slowly back home.

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*"This delightful old trail ambles for about a mile between the Dakota Hogback and Mt. Sanitas."*

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If you take your jogging seriously, in a few months (I wouldn't recommend it your first day out) you may want a more challenging place to run. Such a challenge can be found on the



photos by Rick Farrell



many trails in the Boulder Mountain Parks.

One of those enjoyable trails starts at the Mt. Sanitas shelter—a quarter of a mile past Boulder Memorial Hospital and on the right hand side of Sunshine Canyon Road. This delightful old trail ambles for about a mile up the valley between the Dakota Hogback and Mt. Sanitas. The trail starts on the north side of the shelter, crosses the stream and branches to the right. About 150 yards farther you run onto an old road. In earlier days it was used to haul sandstone from quarries up the valley.

The gentle slope leads you past a locked gate over the Silver Lake irrigation ditch. On up you pass reminders of the past. Old fences that divided the mountain now show the effects of weather, time, and neglect. The posts lean lazily and their barbed wire droops carelessly on the ground.

Farther on, an abandoned dump catches the eye, reminding you of days, not so long ago, when some people lacked sensitivity to environmental beauty. The road curves around trees and large boulders that, hundreds of years earlier, had fallen from the ridge. It continues past an old dairy where only broken founda-

tions remain. A watering trough, fed by a spring that once supplied water for cattle, now serves as an oasis for deer and other wild creatures.

On up, the scars of rock quarries appear on the flanks of Mt. Sanitas. Now they are abandoned and being reclaimed by nature.

Up the road you see a saddle that bridges the hogback and the mountain. Its gentle contour forms a meadow for a thriving prairie dog town. Approaching it you can hear the sentinels bark a warning that danger is near.

A power line spanning the valley is the one-mile marker. A hundred yards farther on, you are confronted with several choices. If you continue straight ahead, the trail will eventually connect with the upper end of Cedarbrook Drive which joins with Linden Avenue.

If you keep to the left, about a quarter of a mile from the prairie dog town a series of switchbacks will lead you to the summit of Mt. Sanitas. Be ready for a steep climb near the top.

Or you can turn right and take an obscure trail that is steep and full of loose gravel for a quick descent back to Fourth Street via Hawthorn Street. The last option, and the most popu-

lar, is to "cruise" back down the road to the shelter house.

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*"... a curious mule deer will witness your efforts ..."*

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Late in the afternoon one is likely to see some wildlife. A nervous prairie dog is sure to show his head. Maybe a herd of curious mule deer will witness your efforts, or if you are lucky and keep a sharp lookout, a red fox may allow himself to be seen.

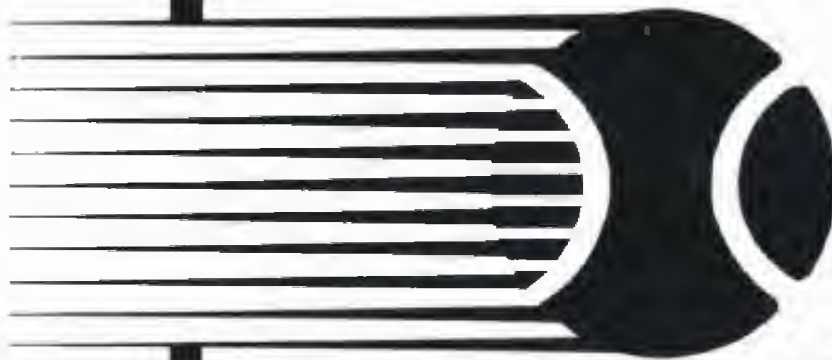
And of course, there are always the magpies that warn all the other creatures of your presence. If you don't see any wildlife, the trail is still a very pleasant one. Enjoy your jogging along with the beauty and solitude.

#### Facts About Your Health

Q. I have a mild cold. Should I run?

A. Yes. Moderate and easy exercise will help stimulate and improve your circulatory system, an important factor in getting over colds.

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Q. Is dieting the only realistic way to lose weight?

A. Yes. You will lose a little weight through running and exercise. But more importantly, exercise will help keep your cardiovascular and respiratory systems functioning at an efficient level, and it keeps the muscles in tone.

Q. I am very interested in jogging, but I haven't gotten started yet. What equipment should I buy?

A. Nothing. Until you have jogged

and fast-walked a few miles a week, for at least six weeks, don't buy anything special. When you do decide to make a purchase, consider shoes. They are your most important piece of equipment. Make sure you get a snug fit with good arch support, and that the sole has lots of cushion. This helps eliminate blisters and problems with the lower legs (shin splints). Don't compromise on quality—cheap shoes just won't last. Besides, if you decide jogging is not for you, they can be used for walking and other activities.

For a good shoe, plan to pay at least \$20.00. Any of the running specialty shops in town will give you good advice. Some stores to consider are: Sporting Feet, Game-lines Sporting Goods, Frank Shorter Sports, and Chiver Sports.

Q. I don't have all day to mess around with exercises, and besides, exercising bores the hell out of me. Can you give me a couple of quick routines that will get me by?

A. Sorry, there is no quick way to fitness. You need a total program. But here are three exercises that you may like enough to keep doing for awhile.

1. Jumping rope a minimum of 7 minutes a day is good for the cardiovascular system, and it gives the leg muscles a workout. But you have to jump fast enough to get your heart rate up to 150 beats per minute.

2. Six-count burpicks are good for general fitness. Start in a standing position. Count one—squat and put the hands on the floor. Count two—push the legs out behind and into a push-up position. Count three and four—do a push-up. Count five—spring back into the squatting position. Count six—jump back to your feet. Start out by doing 4 or 5 sets of these.

3. The last one is for the stomach and back muscles. Lie on your back with your arms 90 degrees from your body—bend your knees and lift your feet a foot or two off the floor. Count one—keeping your feet together, rotate them to one side of your body. At the same time rotate your head in the opposite direction. Count two—rotate the legs back to the other side—again, turn your head in the opposite direction. Do 25 of these.

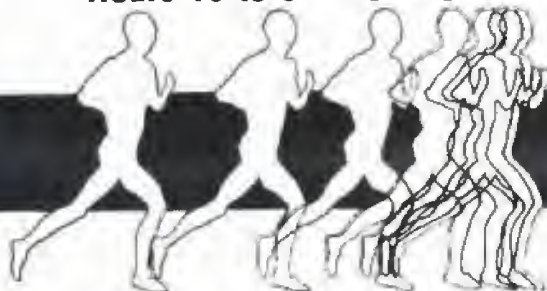
Doing these 3 exercises 5 days a week won't get you any medals, but it will keep you in shape for your own "olympic games."

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# The Caribous Break Loose



by Mark Kindley

Lamar Hunt was impressed. Oilman, moneyman, owner of two professional sports teams, and son of the legendary H.L., he wanted to know who the guy was who could fill Arrowhead Stadium with more paying customers in one day for a rock concert than his own Kansas City Chiefs could draw in a whole season. Fans, screaming swarms of them, jumping up and down in the stands and paying good money to do it — that's what professional soccer needed.

When his business associate Booth Gardner of Seattle inquired about buying a franchise in the North American Soccer League (NASL), Hunt sent him to Caribou Ranch in Nederland to find Jim Guercio, gentleman rancher and rock promoter extraordinaire.

Guercio hadn't seen a pro soccer game yet, but he accepted the challenge of selling soccer here the way he would any other eleven man band.

In March 1976 Guercio and Gardner split the \$1.025 million franchise fee and Colorado got its second chance at pro soccer—the Caribous. Colorado's first chance had gone to the Denver Dynamos who rushed onto the field in 1974 only to rush off a season later and several hundred thousand dollars lighter. They made it all the way to Minnesota where they were renamed the Kicks.

Professional sports teams are very expensive playthings, but men who have a knack for making fortunes are, nonetheless, reluctant to invest in a venture that loses money. It's a matter of form.

As far as anyone can tell, James William Guercio hasn't lost money on anything since he left sweet home Chicago with the Dick Clark road show as a teenager. Executor of the Midas touch, he amassed a sizable fortune as manager-producer of Chad and Jeremy, Blood Sweat and Tears and Chicago, besides doing a short stint as lead guitarist for the Mothers of Invention. Big enough in L.A. to leave town without being forgotten, Guercio in 1971 bought a 2700 acre spread near Nederland for over \$1 million and moved his recording studio to his new home. Elton John, Stephen Stills, Chicago and other big name groups pay him \$16,000 a week to cut their records in his barn.

Where previous owners, the Van Vleet family, operated the largest Arabian ranch in the U.S., Guercio now runs about 1500 head of cattle for feed and rodeo stock. He made his film debut in 1973 with *Electra Glide in Blue*. Besides getting Guercio labeled a "fascist" by some critics, the movie, adapted from a book called "Pig," helped

transform Robert Blake from Little Beaver to Baretta fame.

Guercio also owns the distribution rights to Cousin, Cousine, leases 200 luxury buses to traveling rock groups, wears a cowboy hat and a bandana, works seven days a week and, in other ways, makes a lot of money.

His role with the Caribous is to come up with the kind of creative promotional tactics that made his bands super stars. Guercio, for example, was closely involved with the design of the team uniforms. Although some feel the fringe on the jerseys makes the players look like mountaineers in boxer shorts, the fashion magazines should love it.

Booth Gardner, a real estate developer (shopping centers) and materials supplier, who has done well enough to be on a first name basis with men like Lamar Hunt, once managed to lose money as a part owner of the American Soccer League team the Tacoma Tides. An avid soccer fan, nevertheless, Gardner had watched enviously as the hometown team, the NASL Seattle Sounders, packed the stadium. When the franchise was vacated in Colorado, he had his check book ready.

Gardner's role with the Caribous is to oversee the formation of a winning team. He is largely responsible for getting Dave Clements as head coach. A 31 year old Irishman with 16 years experience in professional soccer, in 1975 Clements was the youngest player in the world to coach an international team. In 1976 he joined the New York Cosmos as a midfielder and finally as coach of their development team. Clements will be assisted by Dr. Dan Wood, doing double duty as director of youth development. Wood, who was a fullback on the Tufts University Soccer team, coached the Cornell team for five years and the Tacoma Tides for one.

For their first season, with a roster of players who could ride comfortably in the back seat of a VW, the Caribous took their game to the fans. Bouncing soccer through the school yards and back yards of Colorado, they created such an atmosphere of welcome among the populace that no one stopped to think that soccer was still something of an unexpected guest.

Although soccer was brought to this country by virtually every new citizen, somehow it never quite melted in the great pot of Americana and remained isolated in the ethnic ghettos of the U.S. — sort of like a second language spoken only at home among the family.

In the past decade, however, the same common denominator that helped integrate the Irish, the Jew and Pole has been applied to this illegal alien of professional sports — Money.

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*"Sports today is show biz ..."*

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Sports today is show biz and who but the people who brought us rock 'n' roll would know better how to get soccer on center stage? For that matter, who but the multi-billion dollar record industry would have the money? The Cosmos of New York are owned by Warner Brothers and, although they have the highest annual budget of any soccer team, estimated at around \$4 million, they appear on Warner Brother's books only under miscellaneous. Promoter Bill Graham and A&M Records own the Oakland Aztecs. The Philadelphia Lancers (they were actually going to be the Legionnaires at one point) are shared by the likes of Paul Simon, Mick Jagger, Rick Wakeman and Peter Frampton. And, of course, there's Guercio of Caribou Records.

Besides money, the music industry brings to soccer the same promotional techniques that sold the white man blues and transformed any number of juvenile delinquents into super stars. With the hero worship market on its side, soccer is coming out of the closet.

The public appears to be ready. This year more kids signed up for organized soccer than signed up for Little League. Over 35,000 kids are playing soccer right now in the Boulder-Denver area. At high schools across the country letter sweaters are turning up on sweet young things who cheer their boyfriends on the soccer field instead of the football field. And boyfriends are cheering their girlfriends on the same field.

Football, of course, will remain the Great American spectacle and baseball the Great American Pastime, anchored inextricably in our society with their heroes and aphorisms. But, the Caribous are bold. They're planning no less than a cultural revolution among the children — the *tabula rasa* of future generations.

Their reasoning is simple: for every child, boy or girl, they can get playing soccer, parents will get dragged to the game whether they like it or not. And the Caribous are betting they'll like it once they get there.

A ministry of soccer evangelists, the

Caribous have become the circuit preachers of the locker room and the lecture hall. Led by veteran defense man Bernie Fagan, the "original Caribou," every available player participates in an exhausting schedule of clinics around the state for anyone even remotely interested in soccer. A whistlestop campaign aimed primarily at a citizenry too young to vote, the Caribou's plan is to introduce themselves and their sport at the same time.

Soccer promotion in the NASL's 11 year history as a third party candidate has not been without its crass moments. To boost audience game response, the Toronto Metros once considered giving the first 1000 kids through the gate \$1 each if they promised to scream their heads off for two hours. The soccer commission nixed this plan for fear that paying fans to come to the game might set a bad precedent.

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*"... the Caribous have become the circuit preachers of the locker room ..."*

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But the Caribou's sincerity and enthusiasm appears to be above reproach and reflects a certain wholesomeness in the soccer movement. There's none of the super star hoopla.



You don't feel like your standing in the shadow of a monument when you meet a player and chances are you make as much as he does. The average player earns about \$20,000 a year. Jimmy Connors wouldn't put on a sweat band and smile at the same time for that price.

The Caribous are unabashed salesmen, but they believe in their product and, although there is a certain amount of hype involved, it's nice hype — fun for the whole family. They are establishing a personal rapport with their fans that professional sports hasn't known for years.

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*"Just don't ask to speak with the one known reverently as 'Jimmy.'"*

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On the other hand, there is a definite feeling of elitism among soccer converts. A visit to the Caribou's office in Denver, for example, can leave you feeling a little like a transfer student trying to crash a party of sophomores on their first day back from summer vacation, but, it's still more hospitable than a gathering of uniformed joggers, vegetarians, non-smokers or other assorted fanatics.

Just don't ask to speak with the one known reverently as "Jimmy." According to business manager Dave Carter, "He won't even talk to people he knows." Even the Rolling Stone can't get him on the line.

Despite the amount of entertainment money invested in soccer, the stars are purposely kept off the playing fields. The California Surf has asked the Beach Boys to write a theme song for them, but, as luck would have it, they're under contract to Caribou Records. Gary Nickamin, the west coast promo man of the Caribous, mentioned there's been some talk of releasing the Beach Boys for the song, if the Surf agrees to trade them one of their players. But, for the most part, the super stars involved in soccer will be staying in the stands with the rest of the spectators. By way of explanation, Nickamin used the Rockies' attempt to attract fans by offering a ten cent beer night as a somewhat loose analogy. The Rockies did pack the arena, but they packed it with ten cent beer fans who weren't there for the next game unless they slept somewhere under the bleachers between face-offs.

The Caribous are relying on soccer to sell soccer, and, considering that



it's the most popular game in the world, it's curious that it has to be sold at all.

On the other side of both of our shining seas, we're surrounded by soccer fanatics. A couple of examples:

\*In 1970 during the World Cup tournament game between El Salvador and Honduras, trouble broke out in the stands when El Salvador won. Soon diplomatic communications between the two countries were silenced by the sound of ripped-up bleachers bouncing off South American heads, and in the aftermath of the game an all out war broke out that lasted three days and left over 3000 dead and thousands more wounded. Even Broncomania precipitated only one allout battle, between a jukebox fan and a Bronco fan, and only one of the combatants died in the struggle.

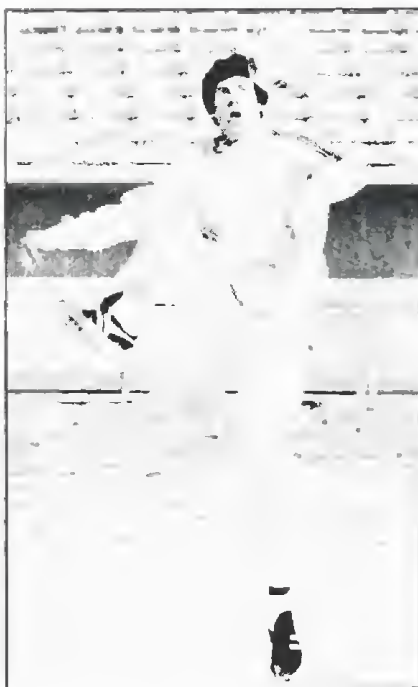
\*In 1966 when Brazil lost its first game in World Cup competition in two years, not only did team manager, Vincente Feola, have to go into hiding for a year to save his life, but when an influenza epidemic swept the country, the people named it "grippe Feola" after him and cursed his once-proud name with the onset of every attack of vomiting.

And yet, when people leave the old country and move to the U.S. they seem to deposit their zeal for soccer at the immigration office like so many shoes before the ashram door.

Even luring the legendary Pele to New York to play for the Cosmos — a three year contract for \$7 million — failed to capture the imagination of the American spectator. Despite the fact that Pele is one of the best all-around athletes of the century, many who did go to his games went for the same reason people go to the county fair to see the bearded lady — idle curiosity. No one wanted to establish a lasting relationship.

What soccer needs to disperse our rigid xenophobia are good old home-grown heroes of our own with names like Bob or Bill or Tom, instead of the unscrambled anagrams those foreigners use for handles.

With this in mind the Caribous have recruited mostly North Americans and will field more local boys than any other team in the league. Unfortunately, because professional soccer is such a young sport here, there aren't many seasoned veterans around the states to pick from. By actively supporting amateur soccer for the young, the Caribous hope to establish a soccer machine that will begin turning out top quality players within a few years.



In the meantime, to remain competitive within the league, Coach Clements has been dashing around the world looking for available players. Not by coincidence, the American pro soccer season (April to August) is the off-season everywhere else. Players from overseas can come over here at the end of their season in the spring, play a little soccer, cruise around the U.S. and return for drill with their home teams in late summer. Some players have been flown in for no more than a game or two and many



squads have been caught short handed because of late seasons abroad. Needless to say team spirit suffers with all those interpreters coming and going through the locker room and the players often have more loyalty to their travel agents than their team mates. The Caribous, primarily interested in building a unified team, will avoid importing ringers as much as possible and will attempt to "buy" them for at least a full year. At this stage of the game they can ill afford an identity crisis.

Despite the media's insistence that Denver is a "great sports town," three professional teams have failed there in the last few years — soccer, hockey, and tennis — and the Bears haven't exactly captivated the fans. The Caribous were relieved to learn that the Oakland A's are staying in Oakland, but they are still going to be competing for the sports dollar against minor league baseball and professional volleyball and rodeo teams.

With the east stands pushed back for baseball at Mile High, the stadium has a capacity of around 40,000. The Caribous hope to fill at least 12,000 seats. Professional teams only make money on their home games, so the Caribous could, theoretically, play in packed stadiums all across the country and still go broke without the support of local fans.

On the other hand, without network television broadcasting their games around the country, no soccer team can ever come close to the success of football or baseball. Each team in the NFL for example, makes \$5 million for TV rights alone each year — nearly five times the annual budget of the average soccer team today.

Bob Martin of KOA Sports says when a few of the Dynamos' games were aired, there was enough response to be optimistic about the popularity of soccer, but not enough to pay a lot to find out for sure. For now, at least, the Caribous need TV every bit as much as TV needs them, and they are willing to help pay for their own coverage.

Millions of people have tried to sell the public a better mousetrap. Many even believed what they offered was better than the competition, and, in some cases, it was. But the public is fickle. The stage for the Caribous is set so well, however, that it seems people will begin to show up just to find out what all the commotion is about. And from there it's up to the Caribous.





## The Sorcerer's Apprentice



photos by Herb Bauer

# CARLOS CASTAÑEDA

by Michael and Patrick McNierney

*Carlos Castañeda is one of the most controversial authors writing in English today. His five books chronicling his initiation into the mysteries of sorcery, by virtue of their status as best sellers, have laid before millions of readers an alternate world view which is both bizarre and strangely compelling.*

*The books purport to record what Castañeda has learned as an apprentice to the Yaqui brujo, Don Juan, but the astounding nature of his experiences has given rise to widespread skepticism about Castañeda's credibility. And the man himself has become the object of intense speculation since he refuses to have his photograph taken or his voice recorded and will reveal nothing of his personal history. Some people even question whether his books are based on field work at all, suggesting that they may be entirely works of fiction.*

*Boulder Magazine has obtained an interview with Professor José Cuellar, a friend and former colleague of Castañeda, which sheds some fascinating light on the enigma of the sorcerer's apprentice. Professor Cuellar attended graduate school with Castañeda in the Anthropology Department at UCLA, graduating with his PhD in 1977. He now teaches anthropology at the University of Colorado and is Director of the Chicano Studies Program. In 1970, he did field research on medical treatment among the Mayas in Guatemala and has since studied the urban adaptation of Chicano migrants. Most recently he has worked with the problems of death and dying in the Chicano community, and earthquake construction in Guatemala.*

*While Professor Cuellar's interests and research differ considerably from those of Carlos Castañeda, he is able to resolve some of the controversy surrounding the mysterious author, based on his friendship with Castañeda, as well as offer some new insights about his work from a unique perspective.*

**Boulder:** When did you first meet Carlos Castañeda?

**Cuellar:** Fall of 1969, in the UCLA Anthropology Department. We used to share the same mailbox so we would run into each other there. As the only Latinos in the department we naturally gravitated toward each other and began to talk. We had a mutual friend, Mike Gleason, who helped establish a relationship. Mike was also a first year graduate student, interested in psychotropic drugs. He was working-class Irish from New York City, having a rough time relating to West Coast graduate students. We had a little group of working class deviants that would run together. And underlying was our relationship to Carlos.

**Boulder:** Do you know anything about his background?

**Cuellar:** Nothing much, other than what he has told me or others, and *that's* changed. That's different from individual to individual. He is a Latino, and I asked him once, "Are you or aren't you a Chicano?" and he said, "What do you want me to be? Do you want me to be a Chicano?" And I said "Sure," but of course that didn't satisfy me. "I want to know if you *are* one, not if you'll admit to be." And he said, "If it's important to you, I'm a Chicano, if that's what you want." He would refuse to allow himself to be categorized. That caused problems in his biography later on. Is he Peruvian? or Brazilian? or is he a Chicano pretending to be a Peruvian or Brazilian or whatever?



**Boulder:** You really don't know?

**Cuellar:** No, I have no idea. But he speaks Spanish very well.

**Boulder:** How old is he?

**Cuellar:** I don't know—I don't think anyone knows. I suspect that back then he was in his late thirties or early forties. So that means he is in his late . . . thirties or early forties . . . maybe late forties. It was really difficult to tell.

**Boulder:** How long had he been at UCLA when you got there?

**Cuellar:** Nine or ten years. He started in the early sixties and had gone from one department to another. I heard that he had been in philosophy or one of the arts, but we never really talked about it. For him, personal history was out—it didn't make any difference. Personal history was a convenience, and you could use it to create any kind of illusion you wanted.

**Boulder:** So he is definitely living that part of his philosophy, keeping his personal history hidden?

**Cuellar:** Yes . . . but in a way he wasn't that much different from other guys in the anthro department who had no visible means of support. You know, so you live out of your van. That wasn't unusual, a lot of students did it. And he was going into the field a lot, one of the reasons he lived out of his van. He didn't have many material possessions—a lot of students in the late sixties didn't. So he didn't have an address.

**Boulder:** Since as far as we know there aren't any photographs of Castañeda, could you tell us something about his appearance?

**Cuellar:** I guess that's one of the things most people are interested in, what he looks like—whether he looks like anything, whether he does in fact exist. I guess one of the most important things about his appearance is his attitude toward it. He was concerned that any kind of biography would nail him, pigeon hole him. And physical appearance is the same way, in the sense that the way we dress, the presentation of self tells people who we are and what we think and what we believe.

And that's one of the things Carlos and I used to get into because at that time, late sixties, I was into buttons, into activism, so he used to laugh at me. I had long hair, and a moustache and buttons, "Free Angela Davis," "Chicano Liberation," and all that. And he used to laugh and say, "I bet you even have bumper stickers so you can tell people on the freeway what you think and what you believe and who you are." And he would say,

"Look at me. Who can tell?" He used to dress in a suit, very conservative, short hair, and he would go around the department looking like a young professor. Not at all like someone who's doing psychotropic drugs and the kind of research he was doing.

And a couple of times people would come up to me and mistake me for Castañeda—about the same height and weight, short, Latin, medium build. So when people were looking for someone of that description and saw me in the department with long hair, buttons, et cetera, the kind of freakish looking person they assumed Castañeda would be . . . And in the meantime he would pass by and they wouldn't even know it was him.

He guarded his physical appearance, so as not to give the impression he was Castañeda. He wasn't consistent. As he would later talk about breaking the flow of reflexivity. He wasn't consistent with the expectations of others.

**Boulder:** Was your relationship with him more personal, rather than professional?

**Cuellar:** Personal to some extent. But I was interested in his work because he was trying to bring an indigenous philosophy to prominence. I was searching . . . I was approaching his work differently than most of the other people reading him. There were a lot of students reading his work in terms of psychotropic experience, the psychedelic experience. What that meant. But at that time we were trying to deal with his work in terms of the significance for the Chicano. There was a concept of Atzlan going around in the Chicano community which dealt with the indigenous regions and philosophy which included Pueblo and Yaqui, Mayo and other groups in the southwest on both sides of the border.

But I wasn't interested in psychotropic drugs per se. I was interested in Shamanism, but not in the same way he was. I had been linked up with the behavioral anthropologists, and we were into problem oriented research, trying to resolve social problems—the new wave radical perspective, critical approaches. And that was completely different from the kind of work he was doing. He was interested in ethos and world view without any sort of social program attached. No social change involved. so we had different starting points. But we had the Latino affinity—we could relate to one another. So our relationship developed along those lines. More so than academically or intellectually.

**Boulder:** So he wasn't involved in the Chicano movement at all?

**Cuellar:** No. We had some talks about that, and he thought that that was not the way of his warrior, his perception of the natural world. He was interested in seeking knowledge in another area, in another dimension, and it wasn't political. That was one of the problems I had with his philosophy, that it was not action oriented . . . not toward this world.

**Boulder:** His philosophy seems to be almost totally non-ethical.

**Cuellar:** Not much morality involved—no moral guidelines except in the sense of the warrior's own guidelines, but then you can play with anything by using controlled folly.

**Boulder:** There doesn't seem to be any commitment to other people at all.

**Cuellar:** There isn't. You see, within that context a warrior has no relationships, either personally or historically. He does away with his own life history, his own ethnicity, everything. In the warrior's life there are no significant others.

**Boulder:** Did you feel he was a warm person at all?

**Cuellar:** Sure, very personable, very likeable.

**Boulder:** How was he accepted in the anthro department?

**Cuellar:** He was more than accepted. Castañeda was to a great extent the star of the department. UCLA had received a great deal of publicity because he had written a best seller.

**Boulder:** Did he submit *The Teachings of Don Juan* as his dissertation?

**Cuellar:** Yes, that was his initial dissertation. But there was a problem with theoretical perspective. You know, who you were working with. There was some question as to what form he should submit it in because he was working with two social scientists who had opposite views of what the dissertation should do. One, an ethnomethodologist, said, "don't give me an analysis, just give me the information and I will analyze it, and make sense of it." And the other said, "Give me an analysis." He was caught between them.

**Boulder:** So the dissertation was ultimately rejected?

**Cuellar:** Yes. That was one of the problems with the acceptance of the work. But it had more to do with theoretical concerns rather than with the validity of the research itself. At the time I don't remember any serious questions being raised about the nature of his research or the validity of his approach or his techniques or his ability as an anthropologist. That was

never questioned at the time. In fact, one of the professors on his committee wrote the introduction to his first book and introduced it as a significant and innovative work. I think it's only been more recently that there have been questions.

**Boulder:** Where did he go from there?

**Cuellar:** He submitted *A Separate Reality* as a dissertation and that was refused because of the same kind of arguments. One side said it wasn't analytical enough and the other said it was too analytical. So basically what he did was disband his dissertation committee.

**Boulder:** Did he eventually get his doctorate?

**Cuellar:** Yes. Certain individuals in the department became very concerned that we had a celebrity in the department, a man who had written two best sellers. He was bringing a great deal of attention to UCLA, and the department still refused to give him his PhD. Even though Castañeda was recognized as having made original contributions based on research in the field of anthropology. So a couple of faculty members got together, and formed a new committee to review his work and they decided to give him a PhD.

**Boulder:** That was on the basis of . . .

**Cuellar:** I think it was *Journey to Ixtlan*. I'm not sure about that, but I think that was the manuscript they used for the dissertation.

**Boulder:** In the middle of all this, was Carlos ever tempted to give up his role as an academic, an anthropologist, and just stay in Mexico?

**Cuellar:** I'm not sure he ever adopted the academic anthropologist role, per se. Toward the end he perceived himself more and more as the sorcerer's apprentice and less and less as a graduate student in anthropology. But I think he was pleased with the outcome. I mean, he had a concern with getting his PhD—that was a goal for him.

**Boulder:** Did Castañeda seem to enjoy being a celebrity?

**Cuellar:** Yes, to some extent he enjoyed the kind of things that went along with producing a best seller . . .

**Boulder:** Like money?

**Cuellar:** Money being one, but U.C. Press didn't pay much, but I'm not sure about that. But the other things that were happening he enjoyed. He got a lot of invitations to lecture before various associations and organizations. He was also, I think, amused by the fact that he was a celebrity. He thought it was great, but at the same

time didn't really believe it was happening so fast.

One reaction, for example, was a story he told me. He was invited to a faculty party given in his honor by someone at UCLA, I forget which department it was. Here he was, the guest of honor at this dinner party with all the faculty members and their wives. They sat him down at the head of the table and had dinner, and afterwards, the hostess got up and said, "Now Carlos, tell us the truth. Do you really believe all those stupid hallucinations?" And Carlos said that he looked at her and said, "Not anymore than I believe this one."

That is the kind of thing he had to deal with in becoming a celebrity. He enjoyed lecturing quite a bit. When I was teaching at Pitzer, the Claremont Colleges, I was able to have him come out and give a lecture. One of his concerns at the time was that people were focusing too much on the psychotropic drugs and that whole aspect of his study as opposed to the philosophy he was discovering and developing.

**Boulder:** Did he have problems with groupies or people who were in the drug culture?

**Cuellar:** Yes, sure there were always people following him around, to tell him about their experiences . . .

**Boulder:** How did he react to this?

**Cuellar:** Basically, he avoided them. People would come to him or leave messages, saying they ran into an "Ally" in the parking lot . . . First he could handle it but later it got to be too much. I know after a while he began avoiding people, including me. A lot of Chicano organizations began to ask him to lecture on the teachings of Don Juan and their implications, so he had to deal with that. That may be a curious aspect of his personality, the avoidance thing—it may reflect something deeper, I'm not sure.

**Boulder:** So he wasn't primarily interested in drugs or in being Chicano. People were picking up on things from him . . .

**Cuellar:** *Exactly*. They weren't central to his concern or necessarily the reason he was developing his work, but that was the interpretation given his work by others.

But he tried to accommodate people, tried to accommodate me when I asked him to lecture, sometimes with compensation, sometimes without. He really liked to present his ideas, and a lecture allowed him to do it without having to develop grade lists and prepare exams and all those things that go along with teaching—without bothering with "triplicate

forms," as he said. At UCLA, for example, he would develop a course for the experimental college on the phenomenology of sorcery, put up a sign in the anthro department and just lecture.

**Boulder:** Did he become more reclusive as time went on?

**Cuellar:** Yes. But I think that was a reaction to people wanting a piece of him or bothering him to do this or that, mostly for free. And it was the time factor too—during all this time he was writing. After *The Teachings* was out, *A Separate Reality* was in manuscript form, and he was working on the next book. He was constantly working ahead of himself.

**Boulder:** In your day to day contact with him, did you see the development of his ideas?

**Cuellar:** I think that was an experience that all of us in the department had—Carlos was the kind of person who would naturally share his ideas. He would corner you someplace or come running in and say, "Hey, guess what happened? I was with Don Juan and this happened. What do you think?" Or he would corner a faculty member and say, "I've just been going through my notes and look what I've discovered." He was constantly doing that.

**Boulder:** Any particular examples come to mind?

**Cuellar:** There are a number. One I remember was where Genaro and Don Juan hid his car. I was in the UCLA library with a couple of other students and faculty members, and Carlos came running in and began to relate the incident in a very animated fashion. Incidentally, he discussed the incident in the context of having someone else with him at the time, an Anglo male, I believe, but later on in the text I think it turns out to be just him.

**Boulder:** So you could see consistency between the experiences in Mexico and what later came out in the books?

**Cuellar:** Yes. The ethnographic incidents that he reports in the book he also related at a personal level . . . at different points in time as he collected the data and came back and was analyzing the information. Another one was when Don Juan told him how to deal with a child that was unmanageable. And the *coyote* incident . . . when he was talking to a bilingual *coyote*. He told us about that around the time it happened. And there were others.

**Boulder:** That brings up the question of "glosses," in the anthropological



sense. To what extent do you think his perceptions of his experiences and the way they are presented in his books are influenced by his philosophical and anthropological background, his theories?

**Cuellar:** Let me tell you something he said to me. I'm not sure what significance it has. I was trying to work my way through *Separate Reality*, I think,—that was a quantum leap in his thinking—and I was really having a difficult time with it. Much of what was in the book was material he had related to us, gradually, and then they were the kind of neat ethnographic incidents one generally collects. But in the text I was trying to wrestle with what does this *mean*. And in a lot of what I saw, I was beginning to see some kind of phenomenological framework. I asked him about the book, and he said, "If you want to understand my work, the implications of this, read the collected works of Alfred Schuetz." Schuetz is a phenomenologist.

And I read his works, and that's when I began to wonder how much Castañeda's theoretical thinking affected his collection of data, and how the data is organized. Schuetz talks about *multiple* realities—there's a whole section in his works on that. So there's a very obvious kind of relationship there—separate reality, multiple reality. I mean, to what extent is Castañeda's perspective something that's been generated somewhere else, to what extent is it phenomenology? Is it something that is emerging from the data itself, the phenomena he is looking at, or is it based on theoretical thinking in another area? I think that is important in terms of the kinds of questions he asked and how he organizes his material. Maybe people should read the collected works of Alfred Schuetz as a companion work to Carlos Castañeda. People can find a similar framework in Schuetz.

**Boulder:** That's a question a lot of people are asking. *Did* this stuff really happen? It seems to me there is no simple answer to that question. Can we really differentiate between the experience and the interpretation?

**Cuellar:** Right. But I guess one question is, did the ethnographic incidents really happen the way he reports them. And the answer to that seems to be, from my experience and the kind of contact I had with him, *yes*, those incidents did happen. And I say that because he reported them over a long period of time. Those incidents hang together without any kind of framework. I mean if those were field

notes, they all fall into a pattern and are somewhat consistent with one another. Now the way those incidents are related in the text . . . the glue that holds them together is German phenomenology, the nature of social reality from the perspective of people like Alfred Schuetz. And maybe that's what people begin to feel very uneasy about.

**Boulder:** What about the accuracy of Castañeda's reporting? The immense detail in the books?

**Cuellar:** Richard de Mille raises some questions about language, whether Don Juan spoke hip jargon. What was the nature of his language? Now those are very critical questions because the anthropologist is supposed to record verbatim what the informant says.

I know that Castañeda's techniques were more than adequate. The amount of detail he was able to record is incredible, both verbal and non-verbal behavior. My question was how can you do that under normal circumstances, let alone under the influence of psychotropic drugs? It seemed impossible to me, as a first year graduate student, to take notes that fast. But he could. He demonstrated it to us. He used a steno pad and had developed his own system of short hand. A lot of anthropologists do that.

Now the question is, whether he changed Don Juan's speech, whether he used poetic license. Maybe he invented the dialogues. If so, then he wasn't acting as an anthropologist. I don't know. How much license does an anthropologist have to make his material more readable?

**Boulder:** One thing that's coming out of what you're saying is that Castañeda was above all an anthropologist, and a very well read anthropologist at that.

**Cuellar:** Exactly. There was never any question in the department early on as to his ability to do the things he said he did.

**Boulder:** What people are saying now is of course that Castañeda is a novelist. From what you said, that is obviously far from the truth.

**Cuellar:** Right. He may be *now*, though—I don't know. But he definitely had the ability to do good anthropological work.

**Boulder:** Do you see any changes over the course of his work as far as the credibility? Does his last book, *The Second Ring of Power*, seem to reflect the same sort of field work as the earlier ones?

**Cuellar:** I haven't really looked at his last book very seriously, with a great

deal of care. But from what I have seen, it doesn't seem to be the same kind of work as his other books. I just don't get the same feel for it. I'm not sure why. There seems to have been a consistency through his other books, and this last one is a radical change. It doesn't seem to be anthropology to the same extent that the others are. Perhaps if the difference is as great as it seems to be, what it demonstrates is that the others *were* ethnography and *this* is fiction. But I'm not sure. I'd have to look at it a lot more closely.

**Boulder:** Did Castañeda ever, in talking to you, give you any indication other than what's in the books, of what or who Don Juan is?

**Cuellar:** No. Basically the descriptions he gave me are consistent with what has emerged in the books.

**Boulder:** In my studies I can't find any real connection between Don Juan and the Yaqui people, the Yaqui beliefs.

**Cuellar:** That's true. It's very different. There are two questions. One, is Don Juan a Yaqui in terms of descent, descended from Yaquis? That doesn't necessarily have anything to do with culture or world view. And two, is he culturally a Yaqui? Obviously, Don Juan is a multiworld person in that he can function in the Yaqui culture and also in United States society. He crosses the border, functions in bus stations, Tucson and other places. And he functions in wider Mexican society.

By all indications he was born around the turn of the century, a period of great turmoil in Mexico and the southwest. If he's like many of the people in Mexico, particularly the Yaquis, he was moving around all over the place. He would have been exposed to all kinds of experience, and would have been deeply affected by the disruption, by the whirlwind that was the Mexican Revolution.

But as he is presented in the books, he gives no indications of having his roots in Yaqui culture. To that extent I think that the title of the first book was wrong. I don't think it reflects a Yaqui way of culture, a Yaqui way of knowledge. And I think that's thrown people off.

**Boulder:** Do you know what Castañeda is doing right now? Is he teaching?

**Cuellar:** No, he was never very interested in formal teaching. I suspect he is writing, or continuing his research. The last time our friend Mike saw him—he was at the top of the Santa Monica beach stair case with a

continued on page 30

# June- To Q



*photos by Andy Katz*

*As the seasons change and the weather  
draws out the hues and tones of Spring  
from the brown hills surrounding Boul-*



# In ... Spring



*der, now is the time to let your clothes  
express this mood of renewal—Now is the  
time to tune in to Spring.*

*fashions by Silk Degrees*



# Success or Failure -- The Denver International



*photos from Altman's A WEDDING by Don Smetzer*

*A year ago staging a major regional film festival would have seemed absurd. In 1978 no one is laughing.*

The idea of staging a major film festival in the Denver-Boulder area would have seemed shamelessly laughable only two years ago; at that time, finding a major new quality film to attend offered a challenge as rigorous as finding a decent pastrami sandwich. Even last year, such a proposal would have entitled the bearer to raised eyebrows, polite murmurings of "good idea, but . . ." and speculations as to his sanity. But that would have been 1977, before the success of the Vogue, Ogden, Esquire and other theaters which have joined the Flick and the CU International Film Series in bringing important new cinema to the Rockies, and before the emergence of numerous fine classic and retrospective programs in the region.



# FILM FESTIVAL



In 1978, no one is laughing, because the first Denver International Film Festival is scheduled to take place May 5 - 14, at the Vogue and the Ogden, bringing to the area 80 programs of contemporary and classic foreign and American films, premiers from around the world, guest appearances by major film artists, panels, seminars, and special showings of animation, documentary, children's film and the work of independent filmmakers from the western states.

The First National Bank of Denver, Colorado's largest bank, thought enough of the idea to underwrite the festival's \$40,000 budget; a show of faith in figures that would tend to discourage the scoffing of grassroots arts organizers, which by now has become a constant, unhappy sound.

The purpose of the festival, says its director, Ron Hecht, former manager of both the Flick and the Vogue, is to showcase works from around the world which might otherwise never be seen in this area. It's a festival designed for the appreciation of film, and not a competition among filmmakers. The idea for a film festival was the brainchild of Irene Clurman, critic for the **Rocky Mountain News**, and Peter Warren, a D.U. math professor who has experience as a fund raiser for Spree, Denver's annual arts festival. By combining talents and contacts they gathered a striking assortment of interested journalists, academics, businesspeople and film aficionados—all who shared a love for film and the desire to make it happen here.

*"The First National Bank of Denver thought enough of the idea to underwrite the festival's \$40,000 budget . . ."*

Their powers of divination led them to the office of Arthur Lucey, senior vice president of the First of Denver, and formerly of Chicago, where, a few years back, he played a significant role in the organization of that city's now-renowned film festival. As marketing director of the

First of Denver, Lucey commands an annual \$1¼ million advertising budget for promotional arts and community projects. His enthusiasm translated to a \$40,000 no-interest loan to the festival's organizers, with the expectation of full repayment and nary a string of censorship attached.

The public relations benefits of this community arts investment are obvious—so obvious, in fact, that one is inclined to wonder why more such mutually beneficial deals between arts organizations and corporations aren't being clinched all the time. Festival sponsorship offers the bank high visibility, a huge amount of publicity for the dollar, and an intelligent way of reaching their targeted customer, who is 35, well-educated and affluent—the picture of a person likely to appreciate and attend sophisticated film showings. Dan Kristopherson, First of Denver p.r. man, believes that such arrangements are relatively rare because management is inclined toward short-term gains, not long-range image building, which is more difficult to justify on the bottom line.

Nick Davis, vice president of White, Weld investment bankers and festival fund raiser, thinks it's just a matter of time until the Denver-Boulder area catches up with Cleveland, Minneapolis, Detroit and Chicago, whose corporations are fully cognizant of the benefits in contributing to the cultural life of the city where they reside. Says Davis, "While people have come to this area traditionally for physical reasons, only recently have they looked for creative and exciting things to do. There's more to keeping and attracting the best young executives and the new and emerging companies are realizing that."

Richard Harcourt, president of the Western States Arts Foundation and previous head of the World Trade Association in San Francisco, predicts we will see increasing private support of the arts in the western region, and believes it is his agency's job to try and draw that support to the west. Just as Exxon and Gulf now sponsor public television programs, in the future corporations will supply funds for tours and exhibitions.



"We hope to see some spillover effect from this," says Arthur Lucey of the First of Denver's support of the arts. "This summer you can look for concerts on the Boulder Mall, sponsored by our affiliate, National State Bank of Boulder," he anticipates. But Lucey wonders what Boulder corporations are doing, by and large, for the community in which they do business. "Where is IBM? Where is the First National Bank in Boulder, which holds the city's money?" he asks, while he commends Hanson Ski Boots and Celestial Seasonings for their community activities, both "young, new companies."

Certainly, the festival's organizers are counting on Boulder audiences to insure that the first International will not be the last. Irene Clurman, festival treasurer, sees four means of erasing the \$40,000 debt: ticket sales, an opening night gala, tax deductible sponsorships of \$25, \$50, \$75 and \$100, and corporate backing of festival components. Any earnings over \$40,000 go into the account for next year's festival. Nick Davis is quite optimistic that he can interest corporations to buy in, and is aiming at their tax deductible ad budgets.

When you take two towns, one

where they kill for Monday night football, and one where the residents, inclined toward culture as they reputedly are, look upon the 30 mile drive to their neighboring metropolis as a journey fraught with peril, pollution and philistinism, you have to wonder whether Denver and Boulder will actually support this film festival in the style to which it must become accustomed. Irene Clurman, who feels the arts in the region are "definitely taking off," is confident there is a large, untapped audience which is hungry for a fuller taste of the medium. The organizers have insisted on low ticket prices because they insist on keeping this festival accessible to all. Top price for any single screening is \$3.50, tributes and retrospectives are \$2.50 and children's programs are \$1.00; a series ticket for five programs is going for \$15.00. No one wants this to be another Telluride Film Festival, which has come to be associated with overrated, overpriced elitism. While we may not get to see Julie Christie parade through the streets barefoot, as she has been seen in Telluride, we will get a festival which is geared to the popular taste and which avoids reliance on film buffs or stars.

One star whose attendance is anticipated is director Robert Altman, who will premier his latest film, "A Wedding," in this region at the festival. An influential, prolific director, Altman has the reputation for making the movies he wants, the way he wants to make them. He has taken the classic film subjects of war, in "M.A.S.H.," the western, in "McCabe and Mrs. Miller," and the detective mystery in "The Long Goodbye" and fashioned these motifs into his own visions of the myths. His focus is on the small gesture, the individual idiosyncrasy, the nearly-unnoticed moment. Altman is known for his reliance on actors' impromptu ideas and speeches; for incorporating the accidental and spontaneous into his films as a means of replicating the texture of life. "Nashville" most strikingly illustrates his turning away from chronological story telling toward his own brand of simultaneous narrative sketches which aim at revealing the characters. "A Wedding" was shot last summer outside Chicago in the Armour mansion, with a cast of 42, and is Altman's version of one of our last remaining rituals.

The documentary section of the festival will feature the work of Harry Rasky, a Canadian director who is best known for his "Homage to Chagall—the Colours of Love," and

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his documentaries on Tennessee Williams and George Bernard Shaw. Rasky's films are internationally acclaimed; his awards include the Venice Film Award, the George Foster Peabody Award and the Emmy Award. He will be a guest of the festival.

If you've ever wondered how the Pillsbury Dough Boy or the "Close Encounters" aliens came to exist, the animation section can explain everything. Plastic animation, also known as 3-D or puppet animation, was pioneered in the 40's by George Pal, who will attend the festival, with his "War of the Worlds," "The Time Machine," and "Destination Moon." The highly original animation of Faith and John Hubley will be featured in a special exhibit on loan from the Smithsonian Institute; Faith Hubley is scheduled to attend. The Hubleys brought us Mr. McGoo, many of the characters of Sesame Street and Electric Circus, and their work has influenced animation around the world. This section will also feature many shorts from East Europe and Japan, samples of surrealist and avant-garde works which combine animation and film, and vintage animation of the 30's, notably, Betty Boop cartoons.

The contemporary program will bring premier films, many by new directors, or directors unknown in this country, from all over the world—Cuba, Japan, Russia—the most recent achievements of international cinema will be brought to this area for the first time. This program is bound to have a wider impact on the film sensibilities of local residents, once the possibilities of the medium have been revealed.

The festival has received a \$4000 grant from the Colorado Humanities Program for three seminars: the value of film criticism to the artist; documentary-drama as history and biography; and the political, sociological and economic aspects of international cinema. While the majority of weekday film screenings will be in the evening, these seminars will be held on weekend afternoons. Charles Champlin, film critic from the Los Angeles *Times* will attend the panel on criticism, and Harry Rasky will participate in the documentary seminar.

In a January 23rd *New Yorker* piece on the Denver Symphony Orchestra entitled "Survival," Clavin Trillin points out that what has customarily passed for culture in the Rocky Mountain region are the social activities which surround the arts. As

old family and old corporation money went to the DSO year after year, less attention was paid to the music than to the accompanying deb parties and society benefits. Those people seriously interested in music have had to fight, usually from the outside, to have any effect. The use of the arts to gloss and refine our roughneck ways is a western tradition which has led to an acceptance of the familiar, safe and often mediocre in our cultural life. Our built-in sense of inferiority in such matters has meant that audiences will turn out for an event which is guaranteed, certifiable "culture"—particularly if that event or artist is imported from someplace else. Boulderites pride themselves on their cultural acumen almost as much as they pride themselves on their separation from the cowtown down the road. If the arts are to grow in the region, they will have to find their way down that road.

Tickets for the film festival will be available in Boulder at the National State Bank. Anyone interested in more information may contact the festival office at 2115 East 17th Ave., Denver 80206, or call 388-5345.



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continued from page 23

blonde on each arm. He said hello to Mike and went on down to the beach. Carlos had that unique ability to appear when you least expected him. He used to do that to us all the time. It would happen that I'd schedule him for a lecture and then I'd start looking for him and not be able to find him. Then after I had given up, he'd emerge from someplace, from behind the philosophy building, from the kitchen at the student union where he'd been talking to the busboys about mushrooms and psychotropic drugs. I used to worry about it—in the sense that I wondered whether or not I was being influenced by the things I read about his relationship with Don Juan.

**Boulder:** You never saw Carlos disappear before your eyes or not show up on film . . .

**Cuellar:** No, no, nothing like that. He refused to have his voice recorded or his picture taken. You can interpret that any way you like, but I see it in terms of the kinds of things shamans do. They refuse to have their pictures taken because of the danger to them of having some part of their essence captured. That picture in *Time* or *Psychology Today*, you know, with half his face covered. He wasn't Car-

los. The photographer wanted to take his picture there in the library, and he said, "Here, use him." So the picture was of just another grad student who happened to be in the library at the time.

**Boulder:** Did he practice his point of not pigeonholing people, the thing he tried to avoid with himself?

**Cuellar:** No, not necessarily. For example he saw another friend of mine as being potentially violent. This guy *looked* like the kind of person who would punch you out if he disagreed with you. And Carlos seemed to shy away from him. It seemed to threaten him. And we used to laugh about it. The only reason we could come up with for Carlos avoiding him was that he was afraid of violence—either that or my friend was an "Ally".

And Carlos seemed convinced that some of the grad students, particularly some of the female students had the potential to turn themselves into animals at night. It was a joke with us. Carlos would say, "Ah, see so and so, I'm sure she turns herself into a dog at night." To what extent that was a joke, or to what extent he believed it, I don't know. Though I remember one or two for whom it wouldn't have been much of a trick.

**Boulder:** Did Carlos have strange experiences in the city as he did in the desert?

**Cuellar:** Not that we talked about. He wasn't having strange experiences in the urban scene the way people were coming around and saying they had . . he didn't run into "Allies" in the parking lot . . . though a lot of others said they did.

I've read some stories about people who were related to Castañeda in one way or another. One about a guy who taught with him, and they went to a power spot up by Santa Barbara or something . . . I don't know . . . that doesn't sound like something that would happen to Carlos. Most of his experiences come from what I see as field work. I think the writer was interpreting too much. It didn't ring true to me.

But obviously Carlos was cultivating an image . . . he was developing a presentation of self that had to do with divesting himself of all personal history, et cetera. So he may have put this guy on. If there's one thing he learned from Don Juan, it seems to be the ability to put some one on. . . . He may have been putting me on . . .

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# Cover to Cover



## Jacks or Better to Open

by Patrick Knisley

**JACKS OR BETTER: A Narrative**  
by T. S. Matthews, Harper and Row, 354 pp., \$12.50.

**Jacks or Better** is a narrative of privilege and privacy. Its author T. S. Matthews, former editor of *Time*, looks back upon the lives of six promising, somewhat remarkable people in an attempt to determine pattern or reason. All six, Matthews included, had been blessed in their youth with great expectations—"jacks or better" as an opening hand. It was 1920, the war just over, and money and class made it their world: "We all thought we were very interesting people... we didn't all think we were geniuses but we knew we were superior." Something happened along the way, however, and the episodic account of that "something" provides the shape of this personal memoir.

But Matthews' backward-looking narrative is more than a recounting. It constitutes for him an apology, an exorcism, and a memorial—a private history of six odd and for the most part undiscovered people who took themselves "quite seriously as the hope of the world." At the end of a conventionally successful career, Matthews sets his house in order, accounting for the divergent lives of an exclusive, highly intelligent group of people. The author's place throughout is largely that of a sympathetic observer. He explains, forgives, analyzes, defends and blesses. To this extent the book is a private, perhaps even a self-indulgent one. The narrative is desultory, often arbitrary, held together by a web of relationships to which we are made privy but in which we can never take part. "We stand outside Matthew's select and occasionally snobbish group, wondering about the significance of the incidents he recounts: his failure to carve a roast duck, for example, or his fear of attempting to ski jump. Without the counter-world of a fiction to enclose them, such events as these seem of limited importance. And they are

often without closure or transition, entries in the diary of a stranger.

One of the members of this group to whom much has been given, however, is the prolific poet Robert Graves, and his part in Matthews' narrative constitutes fine literary history. Though he is a writer of some repute before he enters the story, his subsequent literary and personal growth are carefully documented. Graves, "the only one who became a great public figure—what inevitably means, in some respects, a figure of fun," presides over the narrative in a way that he did not preside over the lives of these privileged few. Along with Matthews he survives, partly by succumbing to success, partly by

withdrawing from the confining group. His presence gives this book an odd and public validity, redeeming it from the privacy to which it tends.

Matthews' prose is careful, deliberate and studied. His craftsman's concern with language occasionally plays him false ("barnacled obtundities," for example) but is usually a pleasure. And his stance in the narrative is a likable one. Never aspiring to heroism he achieves success without seeking it, concerned more with the group as a whole than with himself. **Jacks or Better**, despite its private nature, is a readable narrative, never obscure, always considerate, occasionally touching. It is the sincere work of a highly literate diarist.



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photos courtesy of Frank Georgianna

## OUTSPOKEN and UNCOMPROMISING: *Frank Georgianna*

by Jim Burbank

One of the signs that Boulder has come of age is the growing health and vitality of professional theater in the region, and Frank Georgianna, artistic director of the Stage Door, is a man who believes that the truth of theatrical illusion holds for audiences today.

Born in South Braintree, Mass., Georgianna began acting in high school. As a young man he saw Elia Kazin's "Streetcar Named Desire." From Kazin and his teacher Lee Strassburg, Georgianna absorbed the acting concepts that were to be the foundations upon which he later built as a director.

During the last two years of his subsequent Air Force duty, Georgianna was stationed in Roswell, New Mexico where he had his first opportunity to direct community theater.

Unfortunately many of the cast members were officers who resented the fact that their director was an enlisted man. The show never went on. But while in the service Georgianna did visit Denver, liked it and came there to study theater arts at D.U.

In order to expand his horizons Georgianna later moved to New York where he was to spend some fourteen years acting in such productions as "Rosencrantz and Guildenstern" on Broadway and "The Man of La Mancha," directed by Albert Marr.

Georgianna recalls that "La Mancha" was staged three quarters round on a raked disc. The only way for actors to enter was either from beneath the stage or from a bridge lowered onto the playing area. One night the bridge failed to drop, the

lights came on and the actors were forced to improvise the entire opening jail scene. Marr, after witnessing the impact this happy accident created, decided to run every show with such an opening. It was a lesson Georgianna was not likely to forget.

At the miniscule Phoenix Theater in New York, Georgianna saw the stage version of Tolstoy's epic "War and Peace," directed by Ellis Rabb. "Rabb showed me what to do with space," Georgianna says. The way Rabb visualized action encompassing a scope beyond the limitations of that space moved Georgianna deeply.

After attaining his BA, Summa Cum Laude, from Fordham at Lincoln Center, living in New York eventually took its toll and he decided to leave. The decline in the quality of life and lack of time forced Georgianna to abandon his usual cultural pursuits. "It was getting too crazy," he says. The continued expense, bad weather, and most of all the threat of danger created an atmosphere of paranoia that by degrees became intolerable. After a friend had been raped, a family member mugged, and his apartment robbed, Georgianna and his wife Ernestine decided to quit the city.

While vacationing in Colorado, Georgianna took a bus trip from Denver to Estes Park which passed through Boulder, and the place exercised its magic on him. He moved here to study for his MA at the University, and considered going on for a Ph.D.

"I'm not an academic," Georgianna says. He takes exception to what he considers academic theater, where the audience is likely to come prepared with script in hand to see if the actors deliver every line correctly. Georgianna's passion is to return theater to the people, to the audience.

---

*"what movies could never do  
in a thousand years."*

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He describes the impact of good theater, the magic of a theatrical experience as, "what movies could never do in a thousand years. I'm trying to turn people on to theater, as opposed to looking at a box. Everybody is so passive. It is so unengaging."

But he feels Boulder is a good place for developing theater. People here seem more willing to go out and audiences are more receptive. Georgi-



anna attributes this response to the fact that Boulderites are in general quite sophisticated, and that many people have moved here from places where theater is more accepted than in many towns this size.

Still the going is rough for an iconoclast taking refuge in his art. "Americans have never had theater the way Europeans have. We've never trusted theater as a means of self understanding." Georgianna also blames the willingness of people in this country to accept what has been done in the past as the criterion for excellence, instead of pushing the boundaries of possibility further.

"People depend on cliches," Georgianna says. "We hold on to what has been done in the past, instead of moving forward." This attitude creates a good ground for marketing cinema, as film is so manipulative. The problem, Georgianna insists, however, is not the fact of manipulation, but that many people are hypnotized by the illusion of cinema without being aware they are the passive victims of the silver screen's magnetism.

Another common misconception, the belief that theater exists only in New York, bothers Georgianna. He

points out that good performances are occurring all over the country, but the money necessary to mount new productions is available only in New York or in theater departments at large universities.

Artistic collaboration, dependent on ready capital, is more developed in New York. Here the funds are not available, and so Georgianna serves as producer, light and set designer, stage technician, and janitor as well as director. Set designers and lighting technicians have knocked on Georgianna's door, but they want to be paid, and local professional theaters simply can't afford the luxury of hiring support staff.

---

*"... let there be creativity in the audience as well ..."*

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This business orientation adds to the aura of suspicion which surrounds the performing arts in the eyes of many midwesterners. "The business people still haven't come to see our shows," Georgianna says. "Just because we don't look pretty, maybe they don't come."

Though he is not afraid to criticize the reluctance of local citizens to attend the theater or the necessity of publicizing and producing as well as directing, Georgianna still views theater as a social process. He feels his engagement with other people is of prime importance, and collaborating with actors is a good way to expose artistic vision while still preserving human contact which is a vital necessity for him.

"I just want to get theater back to the people," he says. "I want it to be an experience no one may have preconceived ideas about. I loathe production notes on programs. The concept of a production must live in what is done on stage. Each performance, each audience, each breath taken is different. To break down the cliches of thought, let there be creativity in the audience as well as the actor projecting the dramatic experience."

The insistence in his tone of voice leaves no doubt in the listener's mind that Georgianna is sincere and dedicated to the proposition of a theater which is alive and exciting, each show, every night, never to be repeated exactly, the audience a vital part of what occurs on stage.

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art by Dick Weaver

## Behind the Space Epic Phenomenon

by Virgil Grillo

American film is suffering from a tremendous economic boom. Money is pouring into Hollywood so fast that the new day moguls are having difficulty keeping all the "cons" and rip-offs moving. Artists are taking a bath while the studios bank hundreds of millions. The question occurs, "What are we at the receiving end getting for those three dollar bills we plunk down at the local outlets?" My own feeling is "not much."

The two biggies of the last year, George Lucas' "Star Wars" and Steven Spielberg's "Close Encounters," present us with new highs in entertainment, and in a sense, new lows in everything else. I don't mean to sound like an egghead grouch—maybe I am one—but let me explain. I left those films with the warm cozy feelings they were meant to engender. But both films had—more than just a little—the effect of the proverbial Chinese meal. Not much sticks to the ribs.

"Star Wars" is a perfect cartoon-strip movie. And I do mean perfect. It approaches its subject with a straightforward innocence and sustained naivete that never falters. It unabashedly repeats the formulas of Buck Rogers, Star Trek, and a whole variety of popular adventure literature without once slipping into the condescension or smug superiority with which Hollywood usually tries to excuse its exploitations of nostalgia. On the contrary, "Star Wars" is reverential toward its sources. The special effects are fine, but the content of the

movie is so banal as to be stupefying, so sincerely banal as to be disarming. Surely only a misanthrope would cavil with this enchanting confrontation of good and evil, Obie Wan Kenobe and Darth Vader.

Perhaps Lucas can be excused for wanting to do a children's story. Frequently, great writers have written for children. But the problem comes when adults steadfastly defend their rights to read children's literature exclusively.

The American public seems to be swallowing the hype that The Academy and the Motion Picture Association of America have been grinding out for some years now. The message is 'That's Entertainment.' This means that Hollywood as an institution has absolutely no obligation to do anything else but tickle us a little and take our minds off everything that's significant. "To hell with Beauty, Truth, Art, we're in the Entertainment business."

---

*"an eighteen million-dollar fluff job, dressed out in a lot of visual flashiness . . ."*

---

"Close Encounters" is an even more insidious instance of the same syndrome. Unlike "Star Wars" its whole *modus operandi* falls to the opposite end of naive-sophisticated spectrum. In terms of narrative continuity,

"Close Encounters" requires tremendous sophistication of viewers. We sit there piecing things together, congratulating ourselves on our abilities to make the clues fit: Why is Francois Truffaut in India? What does that singing mean? Why is Richard Dreyfuss trashing his house? How has the Devil's Tower rendezvous been implanted in those people's minds? And so on. The film sets us up to ignore an important kind of fictive logic by preoccupying us with problems of continuity, and then, WHAMMEE, we are given those most magnificent, visually splendid, knock-em-out-of their seats images of the spaceships. They are breathtaking. They are glorious. Perhaps the spaceship images are worth the price of admission alone. But let's not mistake this super cream-puff, colossal banana-split-in-the-sky for anything other than it is: an eighteen million-dollar fluff job, dressed out in a lot of visual flashiness that finally goes nowhere and means nothing.

Somewhere between the \$300,000 television program and the average-budget American film which costs some \$5.3 million dollars now, there has got to be a space for people with the audacity to try to say something.

A new artistic hopelessness seems to be monopolizing the American film industry's talents and its money. Perhaps it is premature to speculate as to the causes, but we've already begun to pay the penalty for liking these spaceship-sci-fi films so much. The



industry is in full production on the spin-offs and already the tube is following suit with "Quark" and Jack Webb's U.F.O. schtick. I'm afraid we're in for about three years of Son-of-Star-Wars.

Some people believe that popular trends in moving-image entertainment really mean something. For instance, one might point to the idea that popular movie response to a decade of political assassinations, the Vietnam war, the ecological spoilation, and the shaky economy seems to have been the "disaster film:" Poseidon Adventure," "Earthquake," "Towering Inferno," "Jaws," and so on. Did people flock to these scare-trips as some kind of convoluted *exorcism* (reference intended) of the anxiety within? If America were possessed and teetering on the brink of disaster, confronting made-up disasters for amusements sounds like one way of dealing with the problem. And if that is the case, where are we now?

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*"Out of the mouths of babes—  
you usually get baby-talk."*

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Well, the studios have run through more disasters than most of us could have imagined, and TV has gotten around to enshrining the genre in "When Havoc Struck." It appears that given our national dishonor, war and politics have been generally discredited as fit subjects for the movies. Spaceship Earth is running out of fuel—it's probably a bust. We're not sure of the relationship between sex and gender anymore, so the romance film is out, and there is not much of an audience for stories about the relationships between genders. The world economy is in a tailspin so why not just bail out.

Hollywood has decided to make films about the worlds we might have inherited if the last half-century hadn't been so screwed-up. The industry is blasting-off and the wunderkind technicolor, spectacular, evasion of anything that might try to come to terms with this complex juncture in our history is winning the day. It begins to feel like a slogan, "Let's space-America-out." You can't tell the men from the boys by the size of their toys . . . anymore. The boys, the boy geniuses, have got all the backing, and their toys seem to be proving one thing: Out of the mouths of babes—you usually get baby-talk.

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## RESTAURANT GUIDE

by Karen Glass

**Boulder Magazine** has compiled a detailed guide to fine dining in the Boulder vicinity. Before jumping into your car in search of the elusive cafe, you will know in advance which restaurants are open, what they serve, whether they accept credit cards and checks, and even how much you can expect to spend.

### Natural/Vegetarian

**Corn Mother**, 2517 Broadway, 449-9445.

Creative natural foods served in a peaceful setting with live music. Whole wheat waffles, muffins, tofu dishes, meatless Mexican food, vegetable dishes and a variety of salads, soups and fresh fruits are served in full courses. There is an outdoor patio for summer enjoyment. Open 9 am-3 pm for breakfast and lunch; dinner, 5:30 pm-9 pm. Local checks are accepted. Lunches are approximately \$2.50; dinner, \$3.00.

**Good Earth Restaurant**, 1738 Pearl, 449-6223.

Naturally nutritious foods, with large quantities of fresh vegetables and fruit. The menu features walnut and fresh mushroom casserole, Taiwan wok omelette and other delicious naturals made with a Chinese wok. Homemade bread complements the meal. Open Sun.-Thurs. from 7 am-10 pm; Fri-Sat. 11 pm. Local checks with ID are accepted. Meals are approximately \$2.00-\$3.00 for sandwiches, and \$4.00-\$5.00 for entrees.

**Rudi's**, 1831 Pearl, 443-5630.

Faith Stone, head chef since the opening of the restaurant, has been delighting people with such dishes as: flounder Italiano, spanokopeta (Greek spinach pie), seafood quiche, champignons florentine, asparagus romaine, eggplant torta, Rudi's special lasagna, and other naturally prepared international cuisine and seafood. Open 11 am-4:30 pm for brunch; dinner, 5 pm-9 pm Fri.-Sat.; 10:30 pm Sun. MC, BA, Visa and personal checks with ID are accepted. Lunches are approximately \$3.00-\$4.00; dinner, \$5.00-\$7.00.

### Omelettes/Burgers/Sandwiches

**The Aristocrat Steak House**, 2053 Broadway, 442-6232.

If you haven't heard of Nick's omelettes, you haven't been in Boulder very long. They serve charbroiled steaks and chops, 1/2 lb. hamburger, steak & eggs, and much more. They are open 7 days a week from 6 am-9 pm.; 3 pm on Sun. Personal checks with ID are accepted. Meals are approximately \$2.50-\$3.75.

**Boar's Head Inn**, 1441 Pearl, 442-5099.

Specialties include Mexican foods (chili rellenos, chili con carne, Boaritos), omelettes (vegetarian and others), sandwiches, soups, pork chops stuffed with ham & cheese, beef stew (all you can eat), and much more with items changing daily. Entertainment every night. Open Mon.-Sat. 11:30 am-11 pm; bar is



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**Bunga's Cellar, 1108 Pearl, 449-6360.**

Piggy Garbowski has been made famous, and you will learn the reason once you try one of these sandwiches, served on a whole loaf of pumpernickel or French bread. You can also design a hamburger or an omelette yourself, using some of their wide selection of ingredients. Snuggle up to one of their roaring fires and sip a warmer (they have numerous warm drinks, such as hot buttered rums) and you will feel like you are in your own living room. They have 25 menu items with ice cream drinks and wines. Open 11 am-2 am 7 days a week.; MC and personal checks with ID accepted. A meal is approximately \$1.50-\$4.00.

**Dark Horse, 2922 Baseline, 442-8162.**

The restaurant is a small part of a large arcade, decorated with relics that seem to have come from thousands of attics. They have a variety of short-orders at low prices: steak, corned beef, roast beef and turkey sandwiches, foot long hot dogs, 1/2 lb. cheeseburgers, salads and soup of the day. Michelob is on tap at 41¢. There is also a good selection of liquors, and Toddy Time is from 4 pm-7 pm every day; all drinks are 69¢. Open 7 days a week from 11:30 am-2 am; Sun. until midnight. Meals are approximately \$2.00-\$4.00.

**Et Yet? Inn, 5877 Niwot Rd. at Haystack Mt., 447-1400.**

Located on the Haystack Golf Course. You can watch the golfers tee off while breakfasting on German potato pancakes with sour cream and applesauce, fruit and yogurt, pecan waffles. Or you can create your own omelette with 20 different fillings to choose from. For lunch you can create your own salad or haystack high burger with green peppers, avocado, ham, bacon, cheeses, mushrooms and more. This restaurant also features Mimi's old German recipe for barbecue, blushing ice-cream waffles, homemade pies and desserts. Everything is fresh, and there is a full-service bar. Open 8 am-3 pm, Mon.-Sun. Breakfasts are approximately \$1.85-\$3.50; lunch, \$2.25.

**J. J. McCabes, 945 Walnut, 449-4130.**

A casual comfortable place with hanging plants and wood decor, they serve soups, salads, omelettes, crepes, quiche, Mexican foods, burgers, homemade desserts and a variety of delicacies. There is a cocktail lounge with a wide-screen TV and live entertainment Tues.-Sat. evenings. Dine outdoors in warmer months. Open Mon.-Sat. 7 am-midnight. MA, MC and local checks accepted. Lunch is approximately \$1.85-\$3.25; dinner, \$4.00 (\$1.85-\$6.95).

**What's Up, Broadway & Pearl, 449-7030.**

Perched on the top floor of the Broadway Building with a view of Pearl St. and the mountains, this restaurant specializes in omelettes, deluxe sandwiches, French onion soup, hamburgers, and a daily special. They feature a wide selection of dinners under \$5.00, such as: veal parmigiana monterey, quiche, steaks, kebobs, fillet of sole, two chicken dishes and of course there are the more expensive filet mignon, rib eye and T-bone. Espresso coffee and capacino as well as coffee drinks are featured on the cocktail menu. They also prepare their own exotic



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drinks, such as frozen fresh fruit daiquiris. They are open 7 days a week serving lunch, dinner and weekend breakfasts from 10 am-11 pm Mon.-Thurs; 10 am-2 am Fri.; 8:30 am-2 am Sat.; and Sun. 8:30 am-midnight. BA, MC, Visa and personal checks with proper ID's are accepted. Lunch is approximately \$1.95-\$3.25; dinner, \$2.50-\$6.95.

**Wisconsin Brathaus**, 1130 Pearl, 449-8100.

Since 1930, in Madison, Wisconsin (not Boulder), this restaurant has been serving charcoal grilled sandwiches to delighted customers. They have brought their Brathaus brand specialties to Boulder and are preparing rib eye steak sandwiches, 1/4 lb. burgers, pork loin sandwiches, fish, soup and salad bar, fried onion chips and of course, bratwurst. They have a full bar and are open Mon.-Sun. 11 am-2 am. Meals are approximately \$.85-\$2.50. There is counter service, or you can take your sandwich outside to enjoy.

### Oriental

**Indo-Ceylon**, 2129 13th, 447-1426.

At this small restaurant you can taste authentic dishes, such as: real curried beef, chicken, pork, crab and more, a total of nine different menu items on weekdays; 10 on weekends. The meals are served with lentils, vegetable of the day, rice, sweet sauce and chutney. The first Wednesday of each month they have a gourmet dinner with eight different curries and relishes. They change this menu every month. Reservations are recommended at least one day in advance for this dinner, and it also is suggested to call early in the day or a day in advance for their regular meals. Dinner is served from 5 pm-9 pm, and they are open every day except Mondays and major holidays. Dinners are approximately \$3.25-\$6.35.

**Peking**, 1101 Pearl, 442-9624.

Specializing in Peking style Mandarin, Chinese and Szechuan food, they also serve Oriental wine, beer and cocktails. They are open for lunch at 11:30 am-3 pm Mon.-Sat.; Mon.-Thurs. for dinner, 5 pm-10 pm; Fri.-Sat. to 10:30 pm. Lunch is approximately \$1.95-\$2.60; dinner, \$2.50-\$6.50. You can also order for take-out.

**Tao Tao**, 1796 Folsom and Canyon, 449-3506.

Pronounced dow dow, this restaurant serves spicy Szechuan, Peking and Mandarin style cuisine. They have an extensive menu (half in Chinese). Soon to get a liquor license, they are open for lunch Mon.-Sat. 11:30 am-3 pm; dinner is served 7 nights a week from 5 pm-10 pm. Take out service is available. Lunch is approximately \$1.75-\$2.25; dinner, \$3.00-\$4.45.

### Steaks/Seafood

**Bananas**, 30th and Walnut, 449-5300.

New, exciting and extremely difficult to categorize. There is not a right angle in the place. The seven page menu has selections ranging from fish to fowl, meat to meatless. A few include: Hickory smoked back ribs, Boulder barbecue, steak oscar, Chicago cut steaks, fillets, chicken dishes, 27 different kinds of sandwiches and unusual snacks such as fried vegetables. Open Mon.-Sat., 11 am-1 am; Sun., 11 am-11 pm. MC, BA and personal checks with local ID accepted. The price of a meal is as varied as the menu, but you can have a sandwich for \$2.25, or a dinner from \$4.00 to



**Culinary Arts... Etcetera 1737 15th**



\$10.00 (most are around \$6.00) or splurge for a \$15.00 dinner including Eggs Romanoff and a bottle of chilled vodka.

**The Broker Inn, 555 30th, 449-1752.**

This restaurant provides popular dishes in a setting of casual elegance. Complimentary shrimp accompanies your dinner. The approximately 18 dinners offered include fillet wellington, veal oscar, seafood, prime lobster and a vegetarian dinner. Among the 40 items on the lunch menu are hot and cold sandwiches, a special and soup of the day, eggs benedict and the Monte Cristo special. Open for breakfast Mon.-Fri. 6 am-11 am; Sat. 7 am-11 am, Sun 7 am-10 am.; lunch, Mon-Sat. 11 am-2 pm; Sunday Buffet Brunch 10 am-2 pm; dinner, Mon.-Sun. 5 pm-11 pm. All major credit cards and local checks with ID's are accepted. Lunch is approximately \$2.50-\$3.00; dinner, \$8.00-\$13.00.

**The Canyon Inn, 1095 Canyon Blvd.; 449-7464.**

Double rib chops, steak Diane, 8 seafood selections, sirloins, pheasant, chateaubriand and flambe desserts are some of the international dishes served here. You can sip a fireside cocktail or choose from a fine selection of imported and domestic wines. Open daily for lunch and dinner from 11 am-2 am. All major credit cards and personal checks with ID are accepted. Lunch is approximately \$3.95-\$6.00; dinner, \$8.00-\$25.00.

**The Catacombs Restaurant and Mezzanine Lounge, 2115 13th, 449-4818.**

Located beneath the historic Boulderado Hotel, the restaurant specializes in prime rib, stuffed trout, teriyaki chicken and generously proportioned sandwiches served in a cozy Victorian setting. You can enjoy a cocktail in the restaurant bar or enter the hotel and proceed upstairs to the Mezzanine Lounge where you can relax on one of the antique couches arranged in living room settings around the balcony overlooking the main floor of the hotel. The Catacombs is open Sun.-Tues. for lunch, 11 am-2 pm; dinner, 5 pm-midnight. Happy Hour in the Mezzanine is from 4 pm-7 pm. Sandwiches are served all day. Reservations are suggested for weekend dinners. BA, MC and personal checks are accepted. Lunch is approximately \$2.95; dinner, \$7.25.


**Coal Creek Junction, S. Bldr. Rd. & Main St., Louisville, 665-3090.**

All aboard the train for steaks and seafood, including: prime rib, shrimp, crab legs, porterhouse steak and lobster. The meal includes a salad bar and soup. Lunch is served from 11 am; dinners, 5:30 pm-10 pm. There is a complete bar. Reservations are suggested, especially on weekends. MC, BA and personal checks with ID are accepted. Lunch is approximately \$2.25; dinner, \$7.00.

**Cork 'n Cleaver, 3295 30th St., 443-9505.**

Catering to anyone out for an enjoyable dining experience, the Cleaver features steaks, prime rib, Alaskan king crab and vegetarian meals. With dinner is a trip to the salad bar. A wide selection of cocktails and wine is available. Open from 11 am for lunch. Dinner is served Mon.-Sat. 5:30 pm to midnight; Sun., 5 pm to midnight. AE, MC, DC, BA and local checks with ID accepted. Dinner is approximately \$7.00.

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**Santa Cruz Special Omelet** — Avocados, tomatoes, jack cheese, cheddar cheese, artichokes and sprouts.

### Lunch

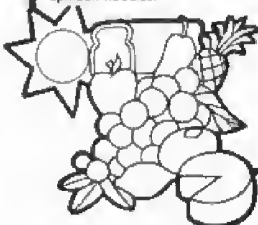
**The Small Planet Burger** — This patty is created from exotic spices and a variety of nuts, grains, lentils, and azukis from around the world to give you an exciting and energy-packed sandwich. Served with sliced tomatoes, pickles and lettuce over the grilled patty covered with melted cheese. Vegetarian

**Good Earth Special** — Your choice of extra-lean roast beef, turkey breast or two cheeses combined with cucumbers, sprouts, vegetable slaw, tomatoes and pickles, all piled high on our super ten-grain bread.

### Dinner

**The Good Earth Burrito** — We've made some noteworthy improvements on this favorite, such as Japanese osaki beans, seasoned lean ground beef, guacamole, sour cream, two kinds of cheese and crispy fresh lettuce. Also available vegetarian style.

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**Cottonwood Cottage**, 7916 Niwot Rd., 623-4713.

Elegant country dining to the sounds of an heirloom harp. This quaint cottage features continental cuisine including steaks, seafood and vegetarian dishes served in five courses. Cocktails are available, and selected wines. Open Mon.-Sat. 11:30-10 pm; Sun. 2 pm-10 pm. All major credit cards and local checks with ID are accepted. Lunch is approximately \$3.50; dinner, \$7.95-\$10.95.

**Fred's Restaurant**, 1308 Pearl, 442-9347.

This is the place where Boulderites have been eating good home cooked meals for years. They make their own pies and bakery items, and butcher the meat themselves so everything is fresh. Complete breakfasts, sandwiches, steaks, seafood and vegetarian dishes are some of their offerings. Featuring imported and domestic wines and beers to accompany your meal. Open from 6:30 am-11 pm Mon.-Fri.; 10 am-2 pm on Sat.; closed Sun. Sat brunch is from midnight with champagne and tableside service for \$2.85. Local checks with ID are accepted. Lunch is approximately \$2.50; dinner, \$4.95.

**Goldini's**, 2350 Arapahoe, 442-2000.

This is what happened to the old Timber Tavern. The specialties here are prime rib and Mexican food. They also serve spaghetti, steak sandwiches, salads, fruit or protein platters, jumbo shrimp, mushroom tempura, and seven different hamburgers. The restaurant includes a fully stocked and cozy bar. Open for lunch 11 am-5 pm; dinner until 10 pm. Also featuring a late night menu till 2 am. AE, MC, Visa and local checks with driver's license. Lunch is approximately \$2.00-\$2.50; dinner, \$6.95 (for a silver prime rib) or \$8.95 (for a gold cut).

**The Hungry Farmer**, 5505 Arapahoe, 449-3105.

It's almost like having dinner with the family out on the farm, but here you eat in a comfortable barn with hay in the loft overhead. Serving sandwiches and other entrees for lunch, and prime rib, lobster, and barbecue ribs with soup and salad for dinner. Lunch is served Mon.-Fri., 11:15 am-2 pm; dinner, Mon.-Fri. 5 pm-10 pm; Sat 5 pm-10:30 pm; Sun. noon-9 pm. Happy Hour features two-for-one drinks from 4 pm-6 pm Mon.-Fri. Live entertainment 5 nights a week, Tues.-Sat. 9 pm-1:30 am. MC, BA, AE are accepted. Lunch is approximately \$2.50-\$4.95; dinner, \$4.95-\$13.95.

**Imperial Emporium**, 301 Main St., Longmont, 449-6043.

A unique experience in dining this restaurant is located in the old Imperial Hotel. Featuring prime rib, steak oscar, lobster thermidor and a variety of steaks, seafood and fowl. They also serve cocktails and exotic house drinks. Open Mon.-Sat. 11 am-3 pm for lunch; 5 pm-10 pm for dinner; Sun. brunch 11 am-3 pm. Reservations are recommended. Lunch is approximately \$1.95-\$3.45; dinner, \$8.00.

**Maxwell G's**, 949 Walnut, 444-6843.

Named after a Chicago race horse, this restaurant hopes to be a winner. A new restaurant, it features rack of lamb, veal cordon bleu, baby back ribs, stuffed trout, baked clams, prime rib and other steak and seafood dinners. Sandwiches, salads, crepes and omelettes for lunch. Open 7 days a week, serving lunch 11:30-2:30 pm; dinner, 5 pm-11 pm; cocktails,



until 2 am. BA, MC, AE and personal checks with local ID are accepted. Lunch is approximately \$2.50; dinner, \$4.00-\$10.00.

**Pelican Pete's**, 2319 Arapahoe, 449-8181.

Primarily featuring seafood, the "freshest in town," they also serve delicious steaks. While waiting for the fresh fillets of shellfish, relay in the Oyster Bar for a cocktail and clams in the half shell, shrimp or other appetizers. Open 7 days a week from 11 am-11 pm; the bar stays open until 2 am; midnight on Sun. MC, BA, AE and local checks are accepted. Lunch is approximately \$3.00; dinner, \$4.50-\$15.00.

**Potter's**, 1207 Pearl, 444-3100.

An intimate little cafe, where you can dine outside on the mall in the warmer months. Offering a varied menu including their well-known soups (clam chowder, soup of the day, gazpacho & more), chili, salads, seafood, steaks and sandwiches. Open 11 am-2 am Mon.-Sat. MC, BA and personal checks are accepted. Meals are approximately \$3.00.

**Rogue's Gallery**, 6712 Lookout Rd., 447-0630.

Live Maine lobster, prime rib and steaks are on the menu along with veal oscar, a nightly chef special and fresh seafood. The luncheon buffet, Mon.-Sun. 11:30 am-5 pm, includes casseroles, relish dishes, breads, beef to be carved and a lot more. Happy Hour is 4 pm-6 pm; dinner, Sun.-Thurs. 5 pm-9:30 pm; 10:30 Fri.-Sat. All major credit cards accepted. Lunch is approximately \$2.95-\$3.95; dinner, \$6.95-\$14.95, average \$8.95.

**Sebastian's**, 1675 28th St., 449-6850.

This restaurant features fresh fish, "from far-flung fishing fleets," and slow-roasted (10 hours) prime rib with an extensive salad bar filled with vegetables, relishes, shrimp, caviar, soup and bread. Cocktails or a bottle of imported wine will complement your meal. Open for lunch 11 am-3 pm, Mon.-Sat.; dinner, 7 nights a week, 5 pm-10 pm. MC, BA and local checks with ID accepted. Reservations recommended. Lunch is approximately \$2.25-\$3.50; dinner, \$5.95-\$11.00, usually \$6 or \$7.

**Walrus**, 11th & Walnut, 443-9902.

Dine in a relaxed atmosphere, with stained glass and wood decor. For landfood and seafood cuisine, this restaurant has a wide variety. Chicken, steaks, approximately 8 seafood items, and sandwiches are some of the menu items. Open Mon.-Sat. for lunch, 11 am-4:30 pm; dinner, 5 pm-midnight, Sun. 5 pm-10 pm. Happy Hour is 3 pm-7 pm featuring halfers (all drinks are half-priced). There is nightly entertainment. BA, MC and local checks with ID are accepted. Lunch is approximately \$2.50; dinner, \$5.00.

**Yocom's Studio Restaurant**, 1718 Broadway, 449-9411.

They have a new menu featuring full dinners with daily specials. Serving prime rib with seconds on the house, their new menu will include a large variety of selections. Happy Hour is daily from 4 pm-6 pm. They are open for lunch at 11:30 am-2:30 pm Mon.-Fri.; Sun. brunch is from 10:30 am-2 pm; dinner Mon.-Sat. starts at 5:30 pm, open later on weekends and for cocktails; Sun. dinner is from 3:30 pm. Lunch is approximately \$2.25; dinner, \$6.00.

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# Before You Pack Your Bags



by Steve Weingartner

You don't have to live in the mountains to get cabin fever. In Boulder, the disease seems to have reached epidemic proportions. Every year thousands of people migrate to and from Boulder in the triennial college hubbub of semester break and summer vacation. Add those numbers to your standard quota of family vacations and business trips, the flux of summer nomads, solitary forays into the wilderness, and the counter-culture outriders leaving for both coasts and beyond to distant lands, and you'd think that everyone in Boulder is going to travel somewhere this year.

No doubt about it: Boulder people have got the urge for going in a big way. Not that this should come as a surprise—judging by the local abundance of restaurants and travel agencies, it is fair to assume that all anyone in this town cares about is eating, drinking, and getting out of here. At last count there were in Boulder a total of sixteen travel agencies, and any one of them will tell you that business was never better.

In fact, business is so good they no longer consider the obligatory ski weekend, or even travel within the country, as a significant market trend. True, people still go to the mountains in great numbers, but travel agents in this area will tell you that when you talk "vacation" to Boulderites, the mountains are strictly passé. When queried about further Boulder travel possibilities, however, they all tend to throw up their hands and sigh in happy exasperation.

"They're going everywhere, all over the world," says Charles Lincoln of Broadway Travel. "The only place they're not going to is Antarctica, and that could change as soon as someone comes back and tells his friends that he had a good time there. Next thing you know, I'd be booking charter flights to the South Pole."

Like most Boulder travel agents, Lincoln's stock-in-trade in foreign travel is still Mexico, particularly Mazatlan and Puerto Vallarta, and, to a lesser extent, Acapulco and the Yucatan Peninsula. His charter bookings to Mexico, made months in advance of spring break at the University of Colorado, make the Berlin airlift look like a penny-packet excursion by comparison. And student travel to Mexico is only the beginning. Families and singles also are flocking south of the border for sun and local color.

Next on the list is Hawaii which offers to winter-weary Boulderites sun, surf, and no customs hassles. But after Mexico and Hawaii, you can pretty much plan spin-the-compass to get an idea of where Boulder area residents are traveling.

Of course Europe will be popular once again. Spain, where casinos will begin operation soon, and Portugal may still be relatively inexpensive. Most European countries, even Russia and Poland, encourage tourism. But conditions may favor Europeans coming to the U.S. this summer more than the traveler from the U.S. visiting Europe.

Inexpensive travel, in any case, relies on the ability to formulate a budget based on approximate cost. Estimating fares and accommodations that fluctuate can leave you with many unknowns before you get to the bot-

tom line. Consider tours that provide travel and accommodations wrapped up in a single package. Of course you pay accordingly for the advantage of knowing ahead of time exactly what the cost will be. Consulting a local travel agent adds nothing to your expense, however. Fares remain the same, whether you purchase your ticket at the airport or at the agency.

According to Brian Menk at Boulder Travel Agency on the Hill, the "Roots" phenomenon has played a major role in stimulating travel interest. But he notes that Boulder exhibits a yearning for the Orient in the spirit of the old "go west" aphorism. In this case you pass Go, and continue directly to Asia, where the exotic mystery of the East exercises its power.

Menk remembers a gentleman who appeared at his agency one day provocatively decked out in full battle dress, and inquiring about passage to Cambodia.

"I thought the guy was some kind of a nut," he says. Legitimate questions concerning monsoon season in India, or how best to cross the Khyber Pass without getting killed by picturesque bandits are not uncommon according to Menk.

Other "exotic" destinations favor a high probability of intestinal disorders and culture shock, and include Marrakesh, Morocco, where American expatriots have been stranded for decades, Macchu Picchu, the lost city of the Andes, and Katmandu, Nepal, known as a "paradise" due to the soaring beauty of the Himalayas and the friendliness of its inhabitants. Lower Africa, China, and most of Southeast Asia are "out" for regular scheduled airlines, although charter flights are possible. The traditional destinations of Bangkok, Singapore, Hong Kong, and Tokyo still rank high in popularity.

As far as the cost of travel goes, it is true that the dollar has depreciated drastically in the last twenty years, making actual time spent in foreign countries more expensive, but this has been offset somewhat by the lower cost of to-and-from travel. Bob Bayne of Intercontinental Travel Service points out that, with the advent of transcontinental bargain flights and the resulting cut-throat competition among airlines the world over, the cost of international travel has been bottoming out with the alacrity of the stock market average. Prices vary, he suggests, according to the airline market strategies in a given season, and the proficiency of your travel



agent in linking together charters with scheduled airlines. Round trips to Europe and Asia can go for astoundingly low prices. "People don't realize how competitive prices are now," says Bayne. "What's more, it's going to get even better. If you've ever wanted to travel around the world, now is the time to do it."

But before you rush off to pack your bags in eager anticipation of putting down your 20 bucks and waking up tomorrow morning in Tahiti, there are a few things you should know first. You could as well end up stranded in the L.A. airport for three or four days, waiting to confirm that cheap flight to dreamland, and watching your money dwindle.

As a result of the Carter Administration's desire to increase European-American travel, Freddie Laker's Skytrain was given permission to land in the U.S. Laker attacked the previously well ordered air travel market, relying on the premise that you can make more money by filling every seat on every flight, than you can by offering different travel rates and taking off with only a few passengers aboard. Skytrain operates a shuttle flight, with fares drastically reduced, and amenities slashed accordingly.

The decision to allow Laker to land reverberated through the airline market. When one airline would jump into the ring with a new bargain fare, others would counter offer. On Monday a line would announce its new flight to Miami called the "orange run", and by Friday the "tangerine," "tangelo," and "mandarine" runs would surface miraculously in the ad pages of local newspapers. Ticket prices fluctuate so rapidly, even the airlines can't keep up, and request the prospective traveler to consult an agent who receives new information on a daily basis.

Budget flights may not be the cheapest way to go, depending on your point of view. You should take into account such factors as advance booking requirements, how long you may stay once you arrive at your destination, the days of the week and the hours of those days on which you may depart, and finally, whether you go to one destination or several.

What these restrictions represent in human terms may be important to you in determining your travel plans. Lowell Shavlik, Jo Flower of Canyon Travel, and Bob Bayne of ITS helped compile the following profile that demonstrates some options for air travelers.

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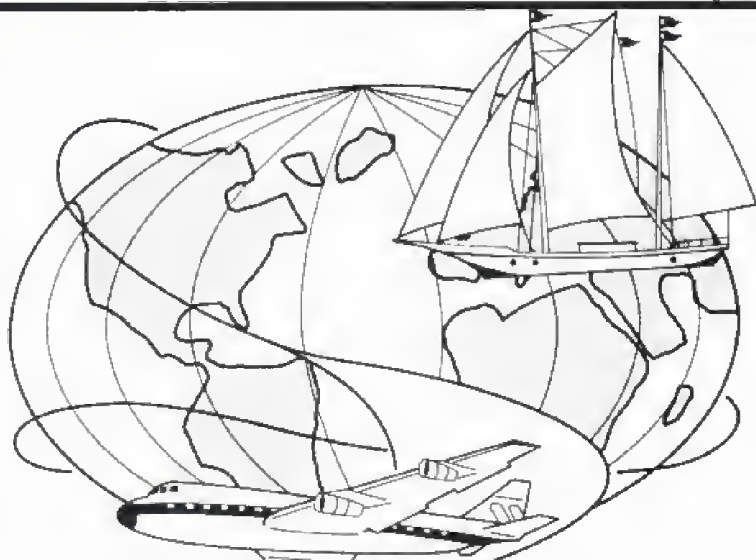
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you're determined to spend as little as possible. You discover your budget flight leaves from New York City and you must figure out a way to get there. You call the depot, and find that three buses leave daily from Denver to New York at the special reduced rate of \$55 one way and \$110 roundtrip. Now all you have to do is budget food costs to New York at \$20 and wait around till the airline informs you the flight leaves in seven days.

Of course at least three weeks prior to the long awaited moment when the bus pulls out of Denver Terminal, you will have reserved connections from New York to London and on to Amsterdam. Commending yourself on your farsighted frugality, you sink back into the comfortable seat for the ride ahead. "See America first," you say. Arriving at the station in New York at 4 a.m. after your fifty hour bivouac aboard the bus, your enthusiasm remains undaunted by the stale taste of vando-mat food that lingers in your mouth, and the fact that you haven't slept in two days and nights. After a taxi to Grand Central Station, and blowing the last four dollars of your pocket money on the limousine to Kennedy Airport, you check in and wait till your plane leave at 9 a.m. Bound for London you remember you haven't had anything to eat since 3 a.m. that morning. But they don't even serve peanuts on this flight. After landing in Heathrow Airport at 9:50 p.m., going through customs, and claiming your baggage, you race to catch the 11:10 budget run to Amsterdam. Again no food aboard, but you manage to beg three sweet-rolls from a fellow passenger. It's 1:45 in the morning as you pull in to Amsterdam, unload and wait for your suitcase. Someone taps you on the shoulder, and you turn around to discover an old friend from Boulder who just happens to be collecting a message at the airport.

"You look terrible. Are you sick?" he asks. "No," you reply, "I've just saved \$61 by going budget flights roundtrip instead of Advanced Purchase Excursion (APEX)." Your friend who is just returning from a night on the town says, "Wonderful, sixty one bucks should get you a room for the night and breakfast tomorrow morning." That just about offsets one-third of your cost as you lie languishing for the next two days and nights in a hotel. While you regain your strength, think of the dollar plunging to record lows against the value of the guilder, only to be propped up by Federal Reserve interven-





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in it



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Seas, or on a windjammer where you rig the mainsail yourself—the most popular cruises for the Boulder area, according to Goselyn, are the trans-Panama Canal and "inside passage" of Alaska tours.

It shouldn't matter, though, say the people at Combs International, whether you travel first-class or steerage, by train or mule train, or simply trek across the wide world on foot; however you choose to go, you have to be alert, quick on your feet, and as impervious to the slings and arrows of outrageous cross-cultural ambiguities as a wandering Zen monk. At Combs, the motto "travel is an art" means if you can't get yourself invited into a home in a foreign country for dinner, you have missed the idea of what travel is all about.

Naturally, as the world gets smaller, cultural distinctions between countries have a tendency to blur, and the delights of travel diminish. But when, a few years ago, Pan-American Airlines booked a flight to the moon as a publicity stunt, they may have unwittingly set the trend for the future of world travel in the form of other-worldly travel. Keep that in mind when you think about where to go on your next vacation.



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tion on the international currency market.

Had you seen a travel agent at least 45 days before leaving Boulder, you could have set up a package deal including roundtrip airfare and hotel reservation for one set price. If you plan to be away from one to four weeks the expense could be worth it.

Or perhaps you want to eliminate variable cost from your travel budget entirely. The sea cruise, once the most popular form of travel, may fall within your means, and you know exactly what you get for your money. Your entertainment, accommodations and transportation come included when you book passage. Of course you have to have enough money to cover your expenses once you arrive. But if you can afford to fly, you can afford to float.

Bob Goselyn of Free Spirit Travel comments that he's getting so many people from this area who want to go on cruise vacations, he "can't find enough ships for them"; it seems that more and more, people are rediscovering the luxury and the ability to really get you away from it all that is unique to cruise travel. Although types of cruises are diverse—you can now sail black-tie or barefoot, on gambling, bridge, or island-hopping tours of the Caribbean and the South

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snag. I've bought and sold three homes through  
Rog Gossard. He handles every intricate detail; I  
don't have to worry about a thing. I believe in  
doing business with the top people. That's why I came  
to Van Schaack in the first place. There's never  
any pressure, just competence."

Bob De Groot,  
Travel Agency Owner



**"I can't say enough about Jim Mills and Van Schaack.**  
Jim spent so much time with us. First with my  
husband, then with me, helping us find a home  
that suited us both! The night we arrived in  
Boulder, cold and tired, our furniture still hadn't  
arrived; but Jim had ordered a cord of wood and built  
a big fire in the fireplace. What a nice welcome to  
our new home and Boulder. Jim's a good friend  
now. We wouldn't think of using any other Realtor."

Sharon Sohns,  
Homemaker

**"When I found out I was transferring** from Littleton  
to Boulder, I realized Van Schaack could sell my  
old home, find me a new one. Commuting at first, I  
didn't have time to do the detail work. Steve  
Steward took care of everything: the search, the  
financing, the insurance. It was important to me to  
live within the city, near good schools. Steve  
literally beat the bushes to find us exactly what  
we wanted. The house we bought hadn't even been  
listed yet. And Steve has continued his interest in us. I  
like that."

Brad Stelling  
Bank Vice President

**"We needed something special:** a place for me to  
do artwork and for my husband to write. Ray Knutson,  
the right Realtor at the right time, found just the  
right home for us, with a loft that overlooks the  
pine tree tops. Now I have the artist's studio I'd always  
yearned for and I'm inspired by the scenic view.  
And once Ray found our perfect home he  
immediately sold our old one. It was all so easy."

Dorothy Mandel,  
Woodcut-Printmaker

**When you deal with Van Schaack, you can expect the Exceptional.**



**Van Schaack & Company**  
**BOULDER OFFICE**

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- The Harvest House Sporting Association — Now with 15 tennis courts, 3 swimming pools and much more.
- The Garden Restaurant — Fine continental cuisine and excellent service. Valet parking on weekends.



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